

K S O R

Guide

TO THE ARTS

MARCH 1983



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Guide

TO THE ARTS
MARCH 1983

1250 Siskiyou Blvd. Ashland, Or 97520 (503) 482-6301



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FROM THE DIRECTOR'S DESK



Plain Talk About American Public Radio

Last July I explained in this column why KSOR refused to join the new American Public Radio network (which had recently acquired distribution rights to "A Prairie Home Companion" from its parent corporation, Minnesota Public Radio). Since that time I have given readers brief updates and have spent enormous amounts of time dealing with this problem. I know many Guild members have realized that much behind-the-scenes work was in progress. This column is devoted to a summary of events since the explanation provided last July.

In writing my column last July, I wanted to maintain as low a temperature in this discussion as possible with the hope that doing so would increase the likelihood that a reasonable solution would be voluntarily fashioned by the principal participants. What I then said was that we considered the actions of APR, and Minnesota Public Radio, to be "improper." Therefore, you should realize now that when we refused to sign the agreements APR provided us covering the continued broadcast of "Prairie Home Companion" over KSOR we did not refuse only because we opposed the philosophy of APR's operations. Rather, we believe those agreements violated federal statutes. Highly respected anti-trust counsel confirmed our assessment. Although APR was advised of these findings, it has not evidenced the slightest inclination to respond to this situation by bringing its operations into what we believe to be conformity with the relevant federal statutes.

You should also know that KSOR has not been alone in objecting to the manner in which APR has approached this situation. Eleven other stations, located in San Mateo, Northridge, Pasadena, Las Cruces, Tacoma, San Bernardino, Eugene, Knoxville and Yellow Springs (Ohio) joined KSOR in petitioning the NPR Board of Directors to take action in this matter. As of this writing, the NPR Board's response has been to appoint a committee to study the issue. The committee's report, originally to have been submitted to the NPR Board at its October, 1982 meeting, has still NOT been issued as of the date this column is written (February 10). The Board is wary. Bear in mind that this is the same Board which tried to dismiss NPR president Frank Mankiewicz, and did solicit and receive the resignation of then-NPR chairman Maurice Mitchell.

because these gentlemen sent a copy of the July KSOR GUIDE (containing our statement about APR) to the licensees of the five stations which had founded APR.

You should also understand that APR has undertaken to supplant NPR in major areas of national public radio service. The difference, of course, is that NPR is owned and controlled by its member stations, such as KSOR; stations have very little, if any, influence over APR. Therefore, we see the need to oppose what we believe to be the illegal and improper arrangements which APR has developed. We believe they do KSOR, and other stations, current injury. We also believe that this situation, if unchallenged, lays the seeds for the undoing of much of what we now value in public radio.

For all of these reasons, we have opposed what APR has done and refused to be a party to it. We have also sought to approach this matter in a reasoned manner with hopes that APR would recognize the need to adjust its operations. We have spent nearly nine months in that effort and devoted far more attention to this matter than can easily be believed.

We have waited in vain for APR to voluntarily recognize the need to work cooperatively to support public radio's common cause. We now must take those steps which seem most likely to us to yield the desired results.

Late in January, the Board of Trustees of the KSOR Listeners Guild authorized several filings with the Federal Communications Commission. The Guild has prepared a "petition for rulemaking" asking that the FCC establish new rules governing the operations of networks in public radio. It is a curious quirk that rules for commercial network operations exist but that no rules of any type currently apply to public radio. We will ask that the Commission examine this situation and determine whether the rules that we propose, or other rules that the Commission or other parties may wish to propose, will better protect the public's broad interests.

It is interesting to note that the licenses of the stations owned by Minnesota Public Radio (which wholly owns APR) are now the subject of renewal proceedings before the FCC. We also note that the FCC has routinely denied the applications for license renewal of stations which the Commission believes to have engaged in anti-competitive practices. Therefore, also at its January meeting, the Board further authorized the filing of the necessary FCC petitions to ask that the processing of the renewal applications for six of the Minnesota Public Radio owned and operated stations be set aside by the Commission pending the Commission's final determination on the Guild's rulemaking petition.

Our attorneys advise that the petition to set aside processing of the MPR radio station license renewals must be filed no later than March 14 to receive FCC consideration. We have therefore prepared the necessary submissions with the hope that this situation may yet still be resolved in sufficient time to obviate the need to file these pleadings. Unless such progress has been made by the filing deadline, however, these petitions will

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be submitted early in March. And obviously if these petitions are submitted it will be with the reluctant realization on our part

Newday, Garden City, N.Y., September 18, 1982

RADIO/Upstart for the public

that apparently public radio is not willing or able to solve this problem "in-house."

I would also note that one major problem we find in APR's structure is the interlock between the Board of Directors of NPR and APR. The interlock consists of the common board service of Dr. Wallace Smith, general manager of KUSC, Los Angeles. It will be my recommendation to the Guild's Board that a similar petition be submitted with

PERFORMING ARTS MAGAZINE.
— Public Radio's family squabbles may not match those of the big sibling Public Television, but the battle rages nonetheless.



Public radio treasures Garrison Keillor and 'A Prairie Home Companion'. Photo by Christine Delore, KUSC

RADIO WARS

respect to KUSC's license renewal application this Fall if this matter remains unresolved.

Early in November, we placed this issue before Senator Bob Packwood, who has been a good friend to public radio in numerous past situations. The Senator chairs the Senate committee responsible for communications issues and we believe there are major issues embodied in this discussion which deserve the attention of Congress. As of this writing, the staff of the Senate Commerce Committee is exploring this matter.

I noted in my column last July that we believe this is a matter which warrants the attention of the U. S. Department of Justice. We have, to date, withheld formally requesting

an investigation of this matter by the Justice Department due to our sense that, of the various remedies to be explored, this path was the most serious and involved the greatest potential liability to the participants.

NEW YORK

SEPTEMBER 6, 1982

INTELLIGENCER

Public Radio Stung by Air (war) Raid

THE CHAIRMAN OF THE BOARD of Public Radio has quit a dispute over a "war" not work set up by one of the agency's member stations.

Maureen Mitchell resigned July 26 after a meeting with APR's president Frank MacArthur had questioned the chairman of the American Public Radio Network's corporate organization.

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Just for the record, anti-trust violations before the Justice Department are prosecuted as criminal cases rather than civil matters. However, this option remains under consideration.

There is little question but that KSOR has suffered major losses of every type, including: listener support, the cost of considerable energy in combatting this situation, and the out-of-pocket costs associated with responding to this matter. We are not alone. Other

Electronic Media

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AUGUST 12, 1982

Mitchell resignation opens controversy on public radio nets

By ROBERT GELMAN



The lid has blown on the National Public Radio-American Public Radio controversy, which has been in an even more heated and more open.

Maureen Mitchell, a former chairwoman of NPR, the National Public Radio, has resigned her post as chairwoman of the Public Radio Network, which was announced last week.

The resignation of Mitchell, a former chairwoman of NPR, the National Public Radio, has opened a new chapter in the controversy over the network's structure and its relationship with the American Public Radio Network.



Wallace A. Smith, the general manager of KUSC, Los Angeles, is the new chairman of the American Public Radio Network.

Local tiff over new radio network

THE PENINSULA TIMES TRIBUNE, Thursday, December 23, 1982

public radio stations are suffering along with us in varying degrees. It is my own view that, when the legality and propriety of APR's actions are ultimately established, a class action suit should be filed on behalf of all NPR-member stations to recover:

The following original article appeared November 10, 1982 in the (Minneapolis) City Pages newspaper. It is reprinted here by permission because it presents information which may assist Guild members in interpreting the issues surrounding American Public Radio.

They want the airwaves

—RK

Power Play at MPR

by Dick Dahl

The New York magazine editor was winding up her long-distance business conversation with the Minnesotan when she asked the question, "Tell me," she said. "Is there really a Lake Wobegon?" The following weekend the Minnesotan was in Columbia, Mo., and found himself among a group of people chuckling over that week's "ads" from Ralph's Pretty Good Grocery and Bertha's Kitty Boutique. The New Yorker and the Missourians had recently discovered the comfortable little fantasy land of *A Prairie Home Companion*.

A Prairie Home Companion, produced and transmitted via satellite by Minnesota Public Radio, is one of the hottest tickets in the country right now. Two million public-radio fans from 200 American stations are according Garrison Keillor and company the sort of attention usually associated with cult status. This fall, *A Prairie Home Companion* went on the road and, during a three-night stand in Los Angeles, sold \$13,000 worth of Powdermilk Biscuit T-shirts. But there is more to the emergence of *Prairie Home* than simple popularity. The program also represents a state of affairs causing some public-radio people to accuse MPR and its president, Bill Kling, of masterminding a power grab of huge proportions. And with Kling's record of disdain for small, even minuscule, competitors, there are whisperings of concern for the future of all non-commercial stations.

In Ronald Reagan's America, the entrepreneur is king. Which means when you have something as popular as *A Prairie Home Companion*, there is really no question more important than the one about how best to maximize profits from it. And if profit maximization and publicly supported radio seem a contradiction in terms, think again. MPR and Kling are looking upon federal funding cutbacks not as a threat, but as an opportunity.

MPR will receive a half million fewer dollars from the federal Corporation for Public Broadcasting (CPB) for fiscal year 6/KSOR GUIDE/MAR 1983

1983 (which started Oct. 1) — an amount equivalent to about one-tenth of the station's projected \$5.4 million budget. In the future, the funds will probably be slimmer and slimmer — to the extent that National Public Radio, of which MPR is a member, is anticipating no federal support at all by 1987. To take up the slack, MPR has embarked upon a three-part plan to raise money from other sources. First, says Kling, the MPR board last year decided to seek to double individual memberships in three years. At the time the MPR system had 30,000 members. Today, MPR is on target with its goal. There are now about 40,000 members contributing \$1.76 million — the highest figures for any public radio system in the nation. The second goal is to increase corporate underwriting of programs by 50 percent. Kling admits that "partly because the economy is so poor" MPR is lagging behind the goal.

"Our third area is to increase our earned income from activities we engage in anyway and use the facilities we have for other reasons," Kling says. "Congress has been very specific, saying, 'We will deregulate you, we will give you waivers, we will do whatever we can do to help you to earn more of the funds you use.' So our studios upstairs are used not only to produce things like *St. Paul Sunday Morning* (a program featuring the St. Paul Chamber Orchestra) as a national radio program, but Leo Kottke is up there doing a record on a commercial basis. Whenever the studios are not being used for our purposes they are leased out for other purposes."

But there's more to it than that and that is where *A Prairie Home Companion* and the national flap come in. In May, 1980, NPR launched a satellite that it intended to use for transmission of news from its Washington office to member stations. But the satellite also was available for use by individual stations producing their own programs. Kling heard about the satellite and smelled opportunity. MPR was the first station in America to go national with a program when they beamed *Prairie Home* out to the rest of America.

That first year, 101 of the 262 NPR member stations took the program at no charge. Shortly thereafter, MPR also began offering Minnesota Orchestra and St. Paul Chamber Orchestra programs. In 1981, the number of stations taking *Prairie Home* increased to 180, but this time at \$10 per program per station, the proceeds defraying part of MPR's expenses in producing it.

In January of this year, Kling and station managers from WGUC-Cincinnati, KUSC-Los Angeles, WNYC-New York and KQED-San Francisco; stations that had also had become active in national programming via satellite; sat down together to talk about how things had gone. "We found it was a whole lot more expensive than we thought," Kling says. "We initially thought that you take a program like *Minnesota Orchestra* and pay them for the satellite transmission time. We thought basically that's all that was involved. But it turns out that the stations make many demands. They want promotional kits, pictures, press releases. They call a lot and say, 'Gee, we missed the feed for the Minnesota Orchestra Friday night. Could you send it again?'"

Kling says the four other station managers had the same experiences. "So we got together and said, 'What's the most economical way to deal with that?' And the answer was to form a sort of common services corporation, American Public Radio, that contracts with each of us."

American Public Radio Associates (APRA) was born. The members drew up the articles of incorporation containing seemingly strange language stating that "the sole member of this Corporation shall be Minnesota Public Radio, Inc., a Minnesota Nonprofit Corporation." The articles also state that "the member" has the power to "determine, from time to time, and by resolution, the total number of Directors, and to appoint no more than two-thirds of such authorized number." It states that there shall be between three and 12 directors.

The five APRA creators named themselves as the board and Kling as chairman of the board, a first-year budget of \$175,000 was set, and a staff of three people was hired. One of them, director of marketing Rhoda Marx, describes the task of the staff with one word: Marketing. Marx is in charge of sending out information and promotional materials for the 47 programs APRA currently provides

— offerings such as the Santa Fe Chamber Music Festival, the Los Angeles Philharmonic and the Canadian news program, *As It Happens*.

But the flagship program, the big inducement to go with APRA, was *Prairie Home*. Having the corner on the Big Draw, APRA approached individual stations with a set of terms: a flat annual subscription fee ranging between \$850 and \$1000 for access to all APRA programs. Of the 47 programs, 43 are completely underwritten by corporate sponsors. That means that four of them require a per-program fee above and beyond the annual subscription fee. *Prairie Home*, with its \$600,000 annual budget, is one of the four. This year, a station must pay \$20 for the show — twice what it paid last year. Marx and Kling emphatically deny it, but the strong likelihood exists that very few of the 225 APRA subscribers would take the service were it not for *Prairie Home*. After all, 200 of them are taking the Keillor show, which is far more than any other program offering. The difference between APRA programming and that of NPR is not all *that* great — at least not for the money, some station managers have said. But they pay for *Prairie Home* and with it APRA because *Prairie Home* is a proven money maker for individual stations. "A *Prairie Home Companion* is recognized as the number-one fundraiser in the country," Marx says. "It's generated more income than any station in public radio history. If you figure a station pays \$1,900 (weekly fees for the program plus the annual APRA fee) it can take in many times that in membership support with *Prairie Home*."

The MPR rap on formation of APRA is tight, convincing. But the question is obvious: Are MPR and APRA out to oust National Public Radio? Kling, of course, denies it. "It's not out, in any way, to endanger what NPR is doing," he says. "We are still producing a major service for NPR, things that they're interested in like *St. Paul Sunday Morning*, *Star Wars* and *The Empire Strikes Back* are in production upstairs right now for NPR. You may occasionally find us competing for something. We may both find that we are interested in the Tchaikovsky Competition. And that's OK. All that means is somebody will deliver the Tchaikovsky Competition to American audiences. It may keep us both a little sharper.

(contd. on page 38)
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PJQ

Joe Kogel



Photo by Nancy Tripp

They qualify.

They are truly musicians. Their sense of humor is sufficiently askew. But they surpass this tawdry minimum requirement. Not only can they (and did they) turn a living room (the site of the interview) into a smoky—but not sleazy—den of iniquity within an hour, but they can (and they did) turn what should have been a simple interview into an odyssey of tangential adventures.

What's more, they are the inventors of the phrase, "Quasi pivot chord." It's okay if you haven't heard it yet. They're well ahead of (or at least out of sync with) their time.

They are PJQ, an Ashland-based band which has been hired by the Oregon Shakespearean Festival to perform the music for *The Entertainer*, one of six plays the Festival opened in late February.

Actually, the personnel of PJQ has been changed slightly to accommodate the instrumentation the play requires. Priscilla Quinby, the group's lead vocalist, has been replaced by violinist Michael Bardossi. But that is the only change. The other four members remain: Paul Jenny (trumpet, guitar and bass), Bill Quinby (saxophone, flute and bass), Jim Quinby (piano) and Tom Freeman (percussion).

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The group interview begins with the basics. "How long have you been together?" Bill takes this not as a question, but a cue, "Oh, Jim and I have been together about 30 years." Brothers.

The nucleus of the group was formed four and a half years ago when Paul and Jim began performing as a duo. Priscilla (Bill and Jim's sister) joined the group six months later. Bill and Tom joined the group in six-month intervals after her. The quintet of PJQ has been together for three years.

They play in bars, but they're not a bar band; pitchers of plenty are not consumed to their melodies. They play some jazz, but they're not a jazz band. Some of their stuff compels you to get off your duff and shake it. But they're not a dance band.

"What do you call what PJQ plays?" I ask naively.

"We don't. We tried." Jim says, like a man condemned to die but who has stopped trying to call the Governor for a pardon because the line has been busy for two hours. My suggestion was 'original eclectic,' since roughly 75 percent of all their music is original. But Paul recently came up with one which may stick: "If you haven't heard PJQ, you haven't heard anything like PJQ."

"What about credentials?" I ask, feeling that my interrogatives are heard more as lines from a straight man than questions from an interviewer. Bill again. "Oh, Philharmonic Hall, the Boston Symphony Orchestra . . ." I figure I'm getting another rap from the balding and bearded horn player when Paul says under his breath, "It's true."

Bill Quinby did in fact attend the prestigious Columbus Boy's Choir School (now the American Boy's Choir School), and while there he not only toured Europe and Japan, but performed in New York's Philharmonic Hall and with the Boston Symphony Orchestra. So what happened? Bill shrugs, "I don't know, I went to public school and ended up transposing for the band leader."

Paul and Michael are the only members to have performed live for the Festival before: Jenny in 1978 in the premiere production in the Black Swan Theatre, *A Taste of Honey*. Bardossi has performed in *Wild Oats* and again last year in *Spokesong*. He has also performed as a musician in the Tudor Fair, which is performed during the summer before the outdoor plays begin. Tom has performed in a midnight project in the Black Swan and in several recording sessions for the Festival.

By now the lid is off and there's no holding back their pride. "In 1968, I won first place in the Arizona State Track Meet in my age and weight division in long jump." "I was in *Who's Who in American Colleges and Universities* in 1971-2." "And I won first prize in a Rotary essay contest on the question, 'Is peace attainable in our time?'" "Fifth place in the county spelling bee in seventh grade."

As a group, perhaps their most noteworthy accomplishment was the arranging and performing of the music in *Gumm to Garland*, a musical based on the life of Judy Garland. But they all agree there's no comparison between that production and this.

The production schedule they're on now is a tightly organized one. They know what they have to have and when. Another difference is the fact they're working with Todd Barton, the Festival's Music Director who is an immeasurable help in offering

leadership and interpretation.

"I feel more prepared with this show now," Paul said a month before the preview performance "than I did with *Gumm to Garland* before opening night."

The Entertainer is a play about endings: relationships, lives, and the British music hall. The play is set at the time and place it was written, England in the mid-1950's, when the music hall was on its last legs. The play examines the lives of music hall entertainer Archie Rice, played by Denis Arndt, and his family. The musicians, like Archie, are as burned out as the music hall itself.

The score which is being used is almost exactly the same one which was used in the show's opening 27 years ago in England; the only change being that a trombone part was rewritten for saxophone.

Not every member of the group is thrilled by the music, as evidenced by Jim's comment, "I wouldn't buy the album." But most of them are excited by the period quality of it—that the music is just so different from what any of them ordinarily play. The greatest excitement is reserved for the overture though. According to Michael, there's nothing else like it in music.

Almost apart from feelings of partiality about the score itself is the excitement each member experiences in confronting the challenges of the score.

Jim: "When I play for *PJQ*, I arrange my own part, and therefore arrange within my abilities. When I play someone else's arrangement, I really have to stretch."

Bill: "I not only write all my own parts on the saxophone, but 80 percent of what I do is improvisation. What I'm doing in *The Entertainer* is 100 percent written parts. There is no improvisation at all."

Paul: "Satchmo once said, 'mistakes are jazz.' All your mistakes become self justifying. It can completely change your attitude toward how well you execute on your instrument. And so, from time to time it's good to touch base with something that requires execution. I'm having to do stuff on this chart which I can do when I don't have to think about it, but I'm having trouble with my range and my articulation because I'm having to do it on command."

While Paul and Bill are finding the score very exacting, Michael is discovering all sorts of room to roam which had never been available to him in his classical performances, particularly those with flute. Because the tonal range of the flute is so narrow, any swerving on the violinist's part could easily (and painfully) be heard. But now he's performing with horns, whose tonal quality is much richer. As Paul says, "Bill and I always provide a wide harmonic road for anyone to drive through." "And there I am out on the shoulder somewhere," Michael

adds.

There is one more aspect to the music which is unusual for the band—and potentially hazardous. Long blocks of waiting lie in the charts like silences ready to ambush. Seventeen bars rest. If you don't count every one of those bars, or have a cue which tells you when to come in, you'll miss your entrance and throw everyone else off. But over the years the musician's body develops little rhythm patterns to help keep time, says Michael.

"You learn to twitch in four/four."

The Season of Plays

Dennis Bigelow is directing *The Entertainer*, Richard Hay is the scenic designer, Deborah M. Dryden the show's costume designer, and James Sale designed the lighting.

John Osborne, the author of the script, is the predecessor of Harold Pinter. The disjointed and disturbing quality of the dialogue make this link clear. Osborne has

created in Archie Rice what Bigelow calls one of the greatest roles ever written for an actor. He points to the breadth of feeling Arndt must encompass, the sheer line load, and the fact that Archie must carry the weight of the show on his shoulders as actor, singer, dancer and comedian.

The Entertainer opened at the Black Swan February 25, will run until July 22, then close until September 8. It will then reopen and play to October 29.

Hamlet by William Shakespeare, opened in the Angus Bowmer Theatre February 25, and will run straight through the eight-month season, closing October 30. It is the only show to play all season long.

It is directed by Robert Benedetti, one of two guest directors this spring at the Festival. *Hamlet* is generally recognized as one of the greatest plays ever written. Benedetti has said, "People tend to find in it what they need to find."

Hamlet is one of the first (and perhaps best written) modern characters. That is, the essential action of the play occurs within Hamlet's mind. His struggle with existential doubt strikes a deep human chord, according to Benedetti, and it is difficult not to empathize with him.

Mark Murphey portrays Hamlet, Denis Arndt is Claudius and Megan Cole is Gertrude. Jeannie Davidson designed the costumes, Richard Hay the scenery, and Robert Peterson the lighting. Christopher Villa chore-



Costume design for Horatio of *Hamlet*

ographed the fight scenes and Todd Barton composed and arranged the music. He composes or arranges, sometimes both, for every Festival production.

Man and Superman and **Don Juan in Hell**, by George Bernard Shaw are being treated as two distinct plays by the OSF, and are being treated as two distinct plays by the OSF, and are being performed in two different theatres: *Man and Superman* in the Angus Bowmer and **Don Juan** at the Black Swan.

In script form, **Don Juan in Hell** appears as the third act in **Man and Superman**. But Shaw wrote the two in such a way as to permit them to be played together or separately. The two are billed as a comedy and a philosophy, the philosophy being primarily **Don Juan in Hell**.

The length of the speeches in that play has challenged James Moll, the show's director, and its cast of Joan Stuart-Morris as Dona Ana (she also plays Ann Whitehead in **Man and Superman**), Joe Vincent as Don Juan (Doubles as Jack Tanner) and Michael Kevin as the Statue (Roeback Ramsden in the Bowmer production of **Man and Superman**).

With ordinary playwrights, the procedure is to pare some of the dialogue down to the bone. But Moll says, "You can't cut Shaw. His arguments are so tight, you can't cut out a sentence without knocking out a plank or loosening a nail."

Both plays are filled with comedy, but like most Shaw, also deal with issues which are contemporary, although they were written near the turn of the 20th century. The verbal banter covers the battle of the sexes, scenarios of heaven and hell, and the value-and danger-of thinking.

Both shows were directed by Moll. Martha Burke designed the costumes for both shows, William Bloodgood the scenery, and James Sale the lighting. The shows opened the weekend of the 26th and 27th of February and close September 4.

Jerry Turner, the Festival's Artistic Director has directed Eugene O'Neill's comedy **Ah, Wilderness!** This is the only comedy he wrote, and he himself subtitled the play, "A comedy of recollection."

The legend, according to Turner, is that

O'Neill dreamt the play, then wrote it. It is autobiographical, in part. **A Long Day's Journey Into Night** is the true autobiographical statement of O'Neill's boyhood, Turner says. What occurs in **Ah, Wilderness!** probably is his youth as he might have wished it to be.

Philip Davidson portrays Nat Miller, the head of the family with Mary Turner as his wife. James Carpenter and Craig Rovere are cast as their sons. Richard Hay designed the sets, Jeannie Davidson the costumes and James Sale, lighting. The show opened February 27, will close temporarily June 5, then be revived September 11 until the close of the season.

The Matchmaker by Thornton Wilder is a revival from last season, starring Margaret Rubin as Dolly Levi, Michael Kevin as Horace Vandergelder and Mark Murphey as Cornelius Hackl.

Rod Alexander is the show's guest director, with scenic design by William Bloodgood and costume design by Jeannie Davidson. The show opened February 24 and will close April 17.

The story is the predecessor of **Hello Dolly**. It is a farce about adventure, according to Alexander. But Wilder can't help but slip himself in there from time to time with quotes such as, "There's nothing like eavesdropping to show you that the world outside your head is different from the world inside your head."

These six shows have opened the spring season in an unprecedented display of the Festival's phrase, 'repertory with a vengeance.' No other rep company in America will open six shows in three days. The six will be joined by a late spring arrival **What the Butler Saw**, and outdoor summer plays by the Bard himself: **Cymbeline**, **Richard III** and **Much Ado About Nothing**. Former Festival actor Stuart Duckworth's play, **Dream House**, will open later in the summer, and Richard Sharp's new version of **Dracula** will begin October 1 and close out the season a month later on Halloween night.

Free-lance writer Joe Kogel is a regular contributor to the KSOR Guide.

KSOR GUIDE/MAR 1983/11

Guest Director

Robert Benedetti

Oregon Shakespearean Festival guest director Robert Benedetti is not what you might expect him to be.

His 1968 text, *The Actor At Work*, has been through three editions and 18 printings. It is currently one of the most widely used textbooks for actors in America. The book is also being used widely in Canada and England as well and is currently being translated into Spanish.

The 43-year old Benedetti's second book, *Seeming, Being, and Becoming*, was published in 1975 and was recently reissued in paperback. He has also won several awards for his directing, both in theatre and in television. He has guest directed at virtually every major repertory theatre in this country.

Did I fail to mention that he is listed in *Who's Who in the West*, *Who's Who in American Theatre*, and *The Dictionary of International Biography*? Well, he is.

And Dr. Benedetti, who is directing the

season's longest running and best known show, *Hamlet*, will be including notes from his efforts with the production in his current project, a book about directing.

The list of credits and accomplishments, posts and appointments goes on and on. Yes, Bob Benedetti, sometimes referred to around the Festival as "Benny," could be a prima donna. He could be aloof and condescending and unapproachable. And Palm Springs could host the next Winter Olympics.

For all his prestige, the large, soft-featured Benedetti offers an immediate congeniality and humanity. His appearance is almost disheveled at times, or at least looks that way because of his ease around people. His face and body possess that certain indefinable quality that most comedians have which telegraphs to people that this person could be funny. And in fact, Benedetti was a member of the Second City improvisational comedy group in Chicago for two years. He also toured with his former student, David Steinberg, in a comedy nightclub act.

He currently makes his home in Southern California, where for six years he was the Dean of the School of Theatre of the California Institute of the Arts. Though he remains on the faculty there, he resigned as dean three years ago in order to, "get back to my own creative work, instead of administering the creative work of others," Benedetti says.

This is his second appearance as a guest director for the Festival, the first being eleven years ago in a production of *The Taming of the Shrew*. That visit marked his first time out west and he fell in love with it. But the love affair came to a halt when he moved to Los Angeles to take a position at the University of California at Riverside.

"It wasn't until I moved to L.A. that I found out the whole west coast wasn't like Oregon. It was quite a shock."

We can imagine.



Guest Director

James Moll

Director James Moll did not want to discuss his age. The slender, gray-haired man with subtle drawl did not want to be named by a number, lest he be categorized as being over the hill. But Moll, as far as we can tell, is standing either on top of that theatrical mound, or this side of it.

Moll is guest directing George Bernard Shaw's *Man and Superman* and *Don Juan in Hell* for the Oregon Shakespearean Festival this spring. It is the fourth consecutive year he has directed a show at OSF. Last year, he worked magic with *Wings*. *The Philadelphia Story* and *Born Yesterday* were his products the previous two seasons. Other directing credits at the Festival include *Little Foxes* and *Much Ado About Nothing*.

Jim Moll is one of those eternally youthful people. He embraces life at every opportunity. When he was younger, he had to lie about his age to have a shot at acting jobs. Besides being young, he looked young. After having been through World War II, he was 27 years old, but still looked like a teenager, by his own admission.

Moll won't be carded anymore, but it would appear the native of Toledo, Ohio is getting younger with every scene change and light cue. After 30 years of educational stewardship at the University of Texas, Jim Moll is embarking on a new career. He is leaving the vocational stirrups of one mare in mid- . . . no, in two-thirds stream, and leaping into those of another. Moll is now a free-lance director.

His career in the theatre began as an actor, but he soon realized that he wanted to act all the parts. By the time he had joined the army in his early twenties, he knew he would go into directing. Moll's adaptation to the service exemplifies his outlook on life.

He says that getting into the army and being thrust into another culture (Italy) with men he might never have met otherwise not only helped him to mature as a man, but as a director as well. In his own words, "It gives you a perspective beyond your own

ego, your own small world, and opens you to all of humanity."

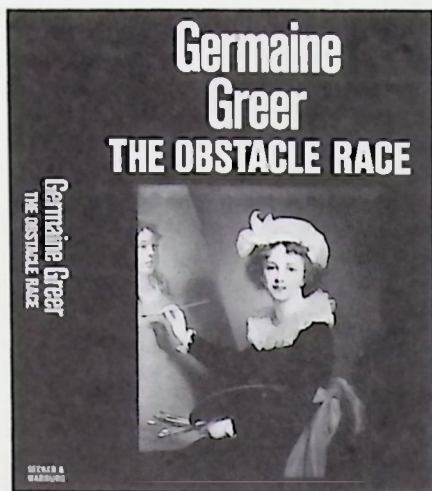
After he left the army, Margo Jones asked him to be one of the directors of a new resident theatre in Texas. The company premiered works by William Inge and Tennessee Williams. Moll worked with Williams when the latter was Playwright in Residence.

But something was not right. Moll felt he needed to pass more things on to more people. He needed to teach. With that resolve, he began his 30-plus years at the University.

And so now, he has come full circle, leaving his position in Texas to concentrate on directing. But he is still working with young people. Still helping them to discover themselves and the playwright's meaning. In fact, he's still teaching, under the guise of directing. But Moll sees his role as something more: "The director is a midwife, giving birth to the playwright's idea through the performer."

This season, Jim Moll is delivering a set of twins.





The Obstacle Race

by Germaine Greer
Secker & Warburg
London

Reviewed by Barbara Ryberg

Writing in *The Second Sex* (Vol. 1), Simone de Beauvoir chides Dorothy Parker for blurring the feminist issue when she suggests that we speak in "human" terms, rather than "feminine" ones. Certainly, we must approve de Beauvoir's wish to probe beyond the obvious, to set the record

... there is more important women's work in museum basements gathering dust, than there is on the walls.

straight. So Germaine Greer, writing in the late 1970's, demands to know what all those women artists were doing while the great masters were flourishing. It is her way of setting the record straight, of developing a basis for further argument and inquiry. Also, it is her way of underscoring the fact that women artists can not learn of their historical counterparts by visiting the great museums. For, she suspects, there is more important women's work in museum basements gathering dust, than there is on the walls.

There are two disturbing statements which recur in this book: One is that "... of a lifetime's work, only a handful of paint-

ings is known." The other is: "... attributions will remain dubious until more of [the artist's] life and work is known." It is a galling commentary on the state of art history, in general, for this yet to be true. Art historians, hang your heads in shame!

Purposely narrowing her inquiry to the work of lesser-known women artists (lesser-known does not imply inferior), Greer attempts to evaluate their contributions to art. It is not an easy task, and the honesty with which she conducts her evaluation is admirable. She avoids the trap of easy praise and freely admits that feminine contributions may turn out to be negligible. We will not know until the research is complete.

... of seven-hundred entries in Nineteenth Century Painters and Painting, Geraldine Norman includes six women.

That the contributions may be negligible must be viewed against the realities of the reduced status of women, the choking of their artistic drives by conditioning of continuous pregnancy, inaccessibility of formal art training, domineering husbands, and early death.

By being left out of history, women now have a chance to evaluate what is or should be our place in it, after the fact. There is a great opportunity here, and one any self-respecting male should envy: namely, to come to grips with our greatness, or our mediocrity. I really think men should be

"Why was there no feminine counterpart of Leonardo, Poussin, and Titian?"

embarrassed by some of the bad paintings attributed to them hanging in the great museums. But there they hang. Not so for us. Time and research may well show that we had the good sense to lose ours.

I imagine screams of "No!" or "Traitor!" from my feminist sisters. Of course, I do not suggest we forget or "lose" the work of Vigee Le-Brun, Bonheur, Tintoretto's gifted daughter, Marietta, Carpentus, Frances Reynolds, Sofonisba, or the great Gentileschi, plus many, many more. We have to remember these artists, because modern historians have seen fit to omit them from the texts. (For example, of seven-hundred entries in *Nineteenth Century Painters and Painting*, Geraldine Norman includes six women.

And herein lies part of the problem, ignored by Greer. We must do more than just set the record straight. Even if we haven't achieved the liberation of Shulamith Firestone's cybernetic revolution, 1984 is hard upon us, and perhaps it is time to move beyond the question Greer asks, which is "Why was there no feminine counterpart of Leonardo, Poussin, and Titian?" and consider, instead, how much greater those fellows might have been with a little feminine competition.

Such a consideration might well lead us toward Dorothy Parker's notion of humanity. Unless, all those art historians, by avoiding an objective review of women's work, are telling us that the field of Art is richer for excluding us . . . Germaine Greer calls out for women scholars to continue to examine the past. The challenge is to put the work where it belongs, so everyone can move

forward.

Beyond those considerations, the work of minor women artists is worth studying. If nothing more, their work ought to elevate the human spirit by its affirmation that creativity finds its own energy. Whether scratching away in a convent, or piecing together scraps of paper in an insane asylum (Aloise Corbaz), women artists have found the means by which to express themselves.

Equally elevating ought to be the physical strength these women required just to endure. Physical demands on the artist were severe, particularly in the *botteghe* of Renaissance Italy (1400-1600). Masters were harsh and discipline was immediate. In addition, preparation of materials, pigments, canvases, was delicate work. Yet, we do know that as early as the 1400's some women did participate, such as Onorata Rodiana. Though again, there is scarcely any work that survived.

Painting much later, the work of Artemesia Gentileschi (1593-1652) did survive. Greer refers to this brilliant painter as a "magnificent exception." Another exception, and one which receives full praise, is the Bolognese School (1600's) for its acceptance and

"The remarkable thing is not that women achieved so little, but that we achieved anything at all."

encouragement of women painters. But, to avoid leading us to a false sense of achievement Greer refers to this striking example as a "phenomenon."

However, there is enough in this handsome volume to make us draw ourselves to full height. As Greer says, "The remarkable thing is not that women achieved so little, but that we achieved anything at all." With that in the mind, it is appropriate that women today should quit aiming for the mountain-top and head for the stars. It is thanks to the work of women like Germaine Greer that such a wild thought is possible.

Barbara Ryberg's ardent wish is to be a "dudless" writer.

Teresita Fortin- Painter of Memories

by Betty LaDuke

HONDURAS — Although I arrived in Honduras three months too late to meet Teresita Fortin (Fig. 1), as she had died in March 1982, at 86 years of age, I felt before I had left as if time had been transcended and we had actually known each other. Teresita's consistent dedication to her art, in spite of parental opposition and family rejection, is a timeless and familiar story for many women who have chosen to define themselves through

professional commitment rather than through marriage and children.

Teresita might have died like numerous other artists in conditions of poverty and total obscurity, but her life took an unexpected turn due to her friendship with Irma Leticia de Oyuela, which began when Teresita was more than 60 years old. This period of one's life is usually considered "the end of the road," not the time for bringing a buried vision to creative fruition. However, few artists at any age are fortunate in having a perceptive friend and catalyst such as Irma to provide broader perspective, direction and encouragement.

I was brought to Irma's New Continent art gallery by Anibal Cruz, a painter and young faculty member of Honduras's National Fine Arts School, which was ini-

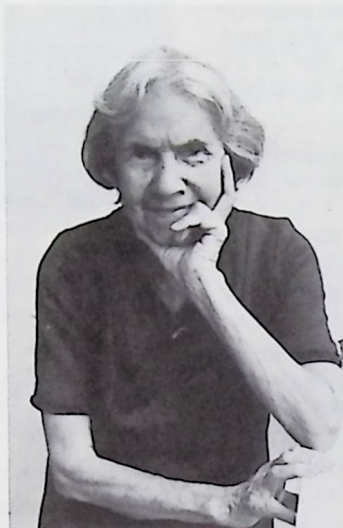


Fig. 1

Teresita Fortin

tiated in 1940. Both the gallery and school are located near the bustling market district of the capital city, Tegucigalpa. The outer street congestion seemed to extend into the gallery as the tall, narrow walls were filled from floor to ceiling with an enormous variety of paintings by young Honduran artists. The floor space of the two small gallery rooms were also crammed with bookshelves, plants, an assortment of antiques, folk art, and chairs so

that visitors could see the paintings within a comfortable and historical environment, as well as sit and talk.

The warm glow of the afternoon sunlight filtered down upon us from the skylight as Irma and I sipped strong, freshly brewed coffee, and spoke of Teresita Fortin. Some of her paintings seemed reminiscent of old, intimate family photographs. There was a large group of them leaning against the wall and several were displayed. They were large, approximately 36 by 48 inches, and their soft colors are thickly layered, applied with impressionistic brushstrokes depicting real and imaginary people and events with room interiors or landscapes. Perhaps the painting that most symbolically revealed Teresita's life is called "The Wedding I Did Not Have" in which she portrays herself veiled

and wearing a long white dress standing beside a tall man in a black tuxedo. Both figures are framed within the painting in a unifying oval space.

Most of Teresita's oil paintings have a quiet, less demanding presence in comparison to the bold outlines and primary colors utilized by Abel Cruz and many of the younger generation of painters primarily featured in Irma's gallery, whose work focused upon themes ranging from decorative nudes to social injustice. Even though Teresita's work stands apart from the others in style and theme, both the woman and her paintings were loved and respected by the younger generation. Five hundred signatures are collected among the artists and art community to establish an annual juried national award for painting, and in 1980, at age 84, two years before her death, she was selected as the first recipient of this award. Teresita's comment was, "This is like a dream."

The bright sun disappeared into the clouds and the rain soon pounded loudly upon the skylight as a prologue to the story of Teresita's long life, the telling of which continued into the next day. Teresita seemed to live again as Irma told her story. Born in 1896, Teresita was one of several children within a wealthy family in which painting, piano and literature lessons were provided for the females as an accessory for attracting marriage prospects. This formula worked for her sisters who married wealthy professional men, while Teresita's brothers fulfilled their obligations by becoming successful doctors and lawyers.

However, when Teresita's interest in painting instead of marriage exceeded her family's expectations and her father informed her that "all women who paint are prostitutes," she had to continue painting secretly. Teresita's mother had died when she was very young. Her father left Honduras to pursue an adventurous life in Paris, fortunately leaving Teresita free to paint and experiment restlessly with diverse media such as watercolor, pastel, and charcoal in traditional landscape and portrait themes. Later, the artist Alessandro Del Vecchio became her teacher and friend, "guiding her

hand so that she could experience the feeling of volume arrived at so splendidly by the great Italian masters," in the medium of oil paint. During this period, Teresita became well known and respected for her diverse art activities, which included giving art lessons to children, restoring a 17th century painting in a local cathedral and participating in 20 collective and individual exhibitions.

In the decade of the 1930's, the world economic depression brought her father back from Paris. It also brought three Honduran painters who had been stimulated by the new developments since impressionism, such as cubism, surrealism, and abstract art. Their friendship with Teresita opened up further horizons for her, as they worked together, and they jointly initiated the first fine arts school in Tegucigalpa.

When the three men returned to Europe in the late 1940's, they wanted Teresita to join them so that she could continue her studies. They even arranged a scholarship for her at an art school, but her father did not let her go. Irma explained how women become "victims of emotional guilt" exemplified by the father's reasoning: "Go to Europe. Leave me alone. I don't have anyone but you to take care of me. I will die."

Therefore, Teresita remained in Honduras taking care of her father until his death in 1951 when she was left in poverty and isolation. Irma describes Teresita's brother and sisters as "wealthy egotists," who had no interest in Teresita the painter and non-conformist. During this decade she also lost her artist friends as, after they returned from Europe, they each died of various illnesses.

Years passed and Teresita suffered from her sense of total aloneness and isolation. Even so, she moved to the scenic town of Valle de los Angeles about 40 kilometers from Tegucigalpa and continued to paint.

When Irma befriended Teresita in 1960, she was painting in oils, producing landscape painting, now influenced by Velazquez, a very commercial Honduran artist. Irma laments that the "bourgeois of Europe and the United States support art, but not the bourgeois of Honduras," whom she considers generally "less knowledgeable and

less cultured. Young artists have to leave Honduras to survive." She says, "Only painters of Velazquez's quality thrived. Prospective buyers could order one of his landscape paintings from a series of photos that he provided." However, what Irma most respected about Teresita is that, "... she always painted with a great passion. She had no interest in money, nothing more than her work." She remembers that, "Teresita gave most of her work away as gifts. She painted as a way of giving thanks to God for each day of her life."

After learning about Irma's background, I could better understand her relationship with Teresita, in which Irma describes herself as a "cultural promoter" or "re-creator." Irma's own early achievements were mostly in the fields of literature and education, but she was always interested in art. Born in 1934, she was separated from Teresita by a 38-year age difference, as well as by different parental attitudes toward the education and role of women. Irma could read at three and by eleven, due to her father's extreme concern with her education since he was an educator, she had read many of the literary classics. Irma finished her studies in Mexico and when she was only 17, she fortunately met and married a man with a very similar attitude toward women and education as her father.

Irma's husband, a lawyer, was appointed a Honduran diplomat so that from 1951 until 1960 they lived in Rome, Spain, Holland and Belgium. Irma describes their embassy offices as materially "the poorest, but most frequented by Europe's intellectuals." She felt that they had exceptional friends amongst many of the writers and artists of Europe. Irma also describes her unusual relationship with her husband as one in which they were and are "best friends having mutual respect" for each other's individual needs and creative growth.

Although Irma had five children, her numerous educational activities continued, since she believes "one has to develop oneself to contribute toward social change. You can't have social change without dedicated teachers willing to change the mental

attitudes of students and people." During the past 20 years, her list of activities is incredible. Apart from her art gallery, initiated in 1970, Irma has edited books and has taught part time at the University of Honduras from 1962 to 1967. She was also the Director of Extension, developing interdisciplinary programs. In 1970, Irma received a UNESCO grant to edit and produce 27 books, inexpensive popular editions of Honduran literature. She also had her own bookstore for several years. In 1974, Irma was also selected as a delegate to the Third World countries, World Congress on Authors' Rights held in Barcelona, Spain.

Irma feels that the repression of women in Latin America is stronger than in the United States or Europe. Ironically, she says that, "In Honduras, when a woman reaches 30 or 40 years of age and her hair turns grey, it's as though her life has ended. She has no more value."

When Irma began her almost daily visits to Teresita in the 1960's, not only was Teresita's hair white, but she was suffering from memory failure and spinal meningitis. Irma encouraged her to continue painting, but instead of creating landscapes, to utilize her "Memories," to paint, or bring to life the lost "Memories and Dreams" of her childhood and her life experiences. Irma was not sure if this experiment would work since she says they "... began to quarrel. Teresita didn't exactly know what I wanted."

Irma has always respected Teresita's professionalism. "She had a system of painting that was typical of the 1930's. When she finished a painting she would turn it to the wall and not look at it again. She painted all day. She would take a lunch break from twelve to one, rest, and then continue painting until the light faded." Irma also arranged for Teresita to have a companion, another artist, a young woman, to come and live with her and help with basic needs. Teresita returned to live in Tegucigalpa where the younger generation of artists began to visit her.

Irma's "experiment" was successful as Teresita was able to make the transition from painting traditional landscapes to

uniquely personal themes in her own style of expression. In 1977, at age 80, Teresita had her one-person exhibit at Irma's gallery of a new series of 20 paintings, "Recuredos" or "Memories." This exhibit was the result of seven years of painting in which the fading memories came to life and Teresita regained her self-confidence. In the catalog Irma writes: "Teresita Victoria Fortin is an artistic phenomenon of Central America. She is an older person with a delicate and fragile appearance but overwhelms her curious admirers who are surprised and cannot cease to admire her, seeing how she works intensely, possessed by an intense

spiritual strength as at the age of 80 she presents us with this magnificent exhibit so that we can celebrate her golden wedding with painting."

Irma considers Teresita's painting as "naive," as her work exemplifies "an internal state of grace." She compares her paintings to Marc Chagall and the literary works of Marcel Proust. In her painting, "History of My Life" (Fig. 2), Teresita has painted herself as a young girl sitting on a rock in the midst of a landscape working at her easel, while the background is filled with symbolic references to real and imaginary events of her "past." A small child plays a



Fig. 2

History of My Life

violin as a man and woman stand together. This couple may refer to the reality or illusion of a romance. The group of children playing in the upper part of the painting refer to her earlier experiences as an art teacher. Irma feels that this painting is a "poetic and pathetic revelation of Teresita's life, her sacrifices of a personal life in order to continue her development as an artist."

"Civil War" (Fig. 3), painted in 1978, documents a period of Honduran history recalled from her childhood. She has actually painted herself standing beside her father an brother, as the war takes place around them, and the soldiers with their blue-white uniforms, carrying guns, move amongst the trees and hills of the background. She paints this scene in a flurry of suggestive brush-strokes, moving from deeper, more intense colors in the foreground to softer values of greens, blues and browns in the distance.

In 1978, Teresita was invited to exhibit in Rome at the World Naïve Painters' Exhibition. Teresita felt as if "this is a dream." In 1980, Irma and Teresita both came to the United States for an exhibit held in Washington, D.C. commemorating International Women's Year. Teresita's painting, "El Futuro, El Pueblo Feliz" or "The Future, A Happy People" (Fig. 4), is part of this international exhibit of women's art. A newspaper journalist asked Teresita, "Why do you paint the future without including airplanes or cars?" Teresita answered, "In order for people to be content, too much development is not necessary." In this

painting, schools and children dominate the foreground which is surrounded by a rural village and agricultural landscape. Irma says, "For me she was a true companion of peace. She should be given the Nobel prize for peace. But this will never happen. She is not political."

Teresita never spoke of her family with bitterness although for 50 years she had never received a Christmas gift from them. However, with Teresita's recent success some of her brothers and sisters briefly began to visit with her, but their interest was not sustained for long.

In November, 1980, Irma organized Teresita's second exhibit of 40 paintings, "My Life," held in a large colonial library building in central Tegucigalpa. She also arranged to decorate the exhibit space with furniture of the 1930's and play musical recordings from that time period. During the 12 intense days of the exhibit which was open by day and night, thousands of people



Fig. 3

"Civil War"

came from the art community, as well as all social classes, including "vagabonds and people of Teresita's generation."

Although Teresita's work represents the world of the past, in 1981, the young artists and faculty of the National Fine Arts School crossed the generation gap by deciding that Teresita should receive the Honduran government's first national prize for painting. However, she was not able to enjoy this belated recognition for long as by the end of the year, in December 1981, Teresita became seriously ill. When the doctors examined her, she asked, "Am I at the end?" However, they did not tell her how sick she was, and the medicine seemed temporarily to strengthen and improve her condition.

Irma remembers that in December, "... we even held a fiesta around her bed," and that she asked for 20 more stretched canvases to be brought to her. She wanted to continue painting for another exhibit to be held in September of 1982. During this time

no one from her family came to visit her.

Teresita died March 5, 1982. Her funeral was organized by the students and teachers of Honduras's National Fine Arts School. Hundreds of diverse people including merchants, artists, rich, poor, young and old, came to her funeral, but only one of her 23 nieces attended.

The memory of Teresita will remain vivid amongst all who knew her, but she is also a significant role model for the younger generation of Honduran artists, especially female students enrolled at the National Fine Arts School. Through Teresita's personal sacrifices and lifelong struggles to achieve her goal of professional artist, she has helped to pave the way in making art a more acceptable career choice for other women. Irma feels that, "Teresita is the best female painter of Honduras, and has made the strongest impression upon me of any painter I have ever known. In 20 years, people will come to study her. Her work

reveals part of the history of Honduras as well as remaining as her testimony of love for all humanity."

Teresita's painting of her "Memories" and "Story of My Life," are also the result of Irma's capacity to recognize and encourage a unique, creative vision of a woman's life which transcends time and cultural borders.



Fig. 4

"The Future, A Happy People"

Betty LaDuke teaches art at Southern Oregon State College. She enjoys writing about artists she meets in her travels.



Building the Arts Industry in Oregon

by Nancy Hannon

What industry is non-polluting, consumes no natural resources, draws tourists, increases livability, and attracts other industries?

The Arts, according to the Oregon Advocates for the Arts, a three-year-old arts lobby with statewide membership. OAA is determined to improve Oregon's dismal track record of state support for the arts, not only for aesthetic reasons, but because it believes the arts are essential to reviving Oregon's limping economy.

Since its organization in 1980, OAA has been headed by John Evey, a tall, soft-spoken man who left his development position at the Oregon Shakespearean Festival to run OAA from an office in Salem's renovated Reed Opera House.

This year, 700 OAA memberships (600 individual, 80 organization, 20 corporate) provide a shoestring budget of less than \$50,000, which covers office expenses and salaries for Evey and two part-time secretaries. The rest of OAA's human resources are volunteered. But volunteers are of high calibre, Evey says, mentioning political issues committee chairman Barbara Mahoney, who teaches history at Willamette University, and is an experienced lobbyist.

Despite its miniscule budget, the infant OAA proved to be a strong lobby at the 1980 Legislature. As a result of OAA's efforts, Oregon became the first state to permit its citizens to designate on their state income tax forms that a portion of their tax refund go to the arts. Monies collected comprise an Oregon Arts Commission fund for building and upgrading cultural facilities.

According to Jalaine Madura, the Commission's assistant director, this allows the Commission to underwrite projects "we'd never before been able to fund, as building and renovation are so expensive."

Through the Arts Check-Off Program, \$130,000 has already been received by the Oregon Arts Commission, and dispersed in

the form of 20 facilities grants awarded throughout the state. In Southern Oregon, the Umpqua Art Association received funds to renovate their facility. The Florence Community Concerts Program received a grant for lighting and sound equipment, and the Rogue Gallery in Medford received \$10,000 to assist in the purchase of the remainder of the building housing the Gallery, thus tripling the Gallery's space.

Jan Trowbridge, the director of the Rogue Gallery calls the Arts Check-Off "a terrific program," a sentiment echoed nationally by arts supporters who would like to see other

Charles Sikes

At times of stringency at the corporate and government level, budgeteers sometimes see the questions as "unemployment checks for food stamps vs. support of Art in any form." This attitude overlooks the fundamental difference between "transfer payments" which are dead end consumption of revenue and "investment" which generates growth and contributes to economic health.

Both uses of public and private money go largely to income for individuals. It is true that "transfer payments" may go directly for groceries, or other family expenses, but so does 60% of all the arts budgets in direct payroll plus grants to individual artists or performers. The impact of employment in the Arts is largely unknown. The "Arts" can be spelled "Jobs." The latest figures (1979) show nearly 8000 Oregonians employed in arts fields. The growth of projects such as the coming Center in Portland, and the impressive Center in Eugene, as well as healthy projects in Coos Bay, Bend, and other outlying cities, would add several hundred to that three year old total. The financial impact is just as impressive.

Total arts organizations' budgets in 1982

states adopt Oregon's pioneer program.

Evey calls the Arts Check-Off Program OAA's most visible success. However, he believes that OAA's greatest success has been in building a solid bi-partisan basis of arts support with legislators and with the governor.

Evey says that before OAA began its lobbying efforts in 1980, many legislators thought of the arts as "nice, but not a top priority." Now, thanks to statewide support for OAA, and "legislators' willingness to listen," Evey sees "A growing recognition that the arts are vital to Oregon's economic recovery."

Nevertheless, OAA now faces an uphill battle to persuade the 1983 Legislature to find money for the arts in its tight budget.

OAA representatives from around the state met in Salem's City Council Chambers

January 16 to launch their effort to convince legislators that the arts are one of the best possible investments for the state of Oregon. Before presenting OAA's legislative proposals, Barbara Mahoney assured the group that "no one is under any illusions about what a difficult legislative session this is going to be, not only for OAA, but for the state as a whole."

Her audience undoubtedly held no illusions, since each member, from John Graham, general manager of the Oregon Symphony, to Sandra Miller, an OAA board member who subsidizes her struggling art gallery in Bend with revenues from her framing business, has struggled to keep their organization alive in a troubled economy. All of them are well aware that Oregon ranks 51st among the 56 states and territories with arts

(contd. on page 40)

The Arts as an Industry

were 21.3 million, and with the "upper multiplier" accounted for 40 to 60 million dollars of our gross product. And yet Oregon is 49th among all the states in per capita appropriations for the arts (less than 13c annually) and state support has never been adequate since starting 15 years ago. This history, together with declining federal support is severely impacting the prospects for arts organizations' growth in the years ahead. It will be a tragedy if the momentum toward "world class" performance is allowed to be slowed or stopped for lack of realization of the place of Arts in our economy.

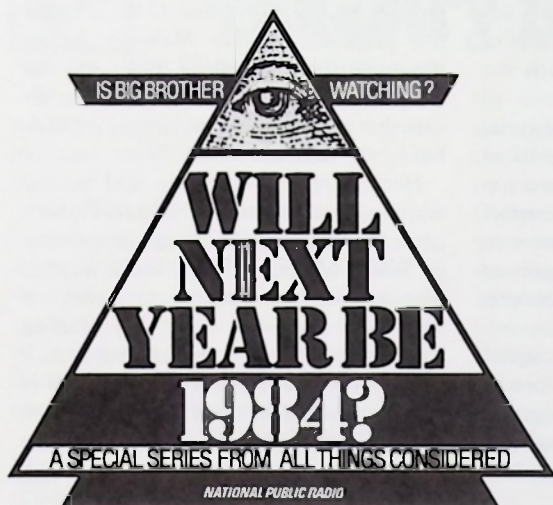
Arts means tourism and new business. In 1982, nearly 300,000 persons will have attended the Oregon Shakespearean Festival (60% from out of state). Almost as many will attend Oregon Symphony concerts in the 1982-83 season. Portland Opera reaches some 75,000 through main stage attractions, summer park performances and school appearances. The cultural environment generated by these attractions is considered to be an important influence in corporate decisions to bring new businesses to Oregon. But tourism and new business is frosting on the cake. The deep value of these major arts

enterprises and the dozens of statewide similar projects all together are essential to the "Quality of life" that is one of Oregon's greatest attractions. These values must be recognized by increases in individual, business, and government support at the local and state level. The Oregon Art Commission request for 2.4 million in the 1983-85 budget means about 20 cents per year per person. It seems a small price to pay for the direct benefits, the attracting of matching funds and encouragement of individual and business support.

Only this way will the values of individual participation be protected and Oregon's superior "way of life" maintain its momentum.

Charles Sikes, a former Portland Opera Association Board member, is retired after thirty years in the transportation industry. Sikes and his wife Grace are former residents of Medford, and Mrs. Sikes toured with Angus Bowmer in the early days of the Oregon Shakespearean Festival. "The Arts as an Industry" originally appeared in "Libretto" the magazine of the Portland Opera Association.

PROGRAMS & SPECIALS AT A GLANCE



The weekend edition of *All Things Considered* compares fact to fiction in *Will Next Year Be 1984?* (see page 35). The series begins S

Concertgebouw Orchestra of Amsterdam, conducted by Bernard Haitink, performs in the 1982 United States tour. The series begins airing Wednesdays at 2 pm.

Myths about Medicare, a special series, will explore the benefits and drawbacks of the Medicare system. Answering listener questions about Medicare and health care insurance, Seymour W. Kelkind, a retired insurance agent living in the Rogue Valley. The series begins March 3, from 9:05 to 10:00 am.

Sunday	Monday	Tuesday	Wednesday
7:00 Ante Meridian	6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition
9:30 St. Paul Sunday Morning	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
11:00 Sunday Show	9:45 European Profiles	9:45 900 Seconds	9:45 900 Seconds
4:00 Siskiyou Music Hall	10:00 First Concert	10:00 First Concert	10:00 First Concert
6:30 All Things Considered	12:00 KSOR News	12:00 KSOR News	12:00 KSOR News
7:30 Chicago Symphony	1:00 Mario Pollini (3/7 only)	2:00 San Francisco Symphony	2:00 San Francisco Symphony
9:30 Word Jazz	2:00 American Orchestras	4:00 A Guru Comes West (3/1 only)	4:00 A Guru Comes West (3/1 only)
10:00 Weekend Jazz	4:00 About Books and Writers	Horizons	Horizons
	5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered
	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall
	9:00 Lord of the Rings	9:00 OSFA	9:00 OSFA
	9:30 Empire Strikes Back	10:00 Music from the Hearts of Space	10:00 Music from the Hearts of Space
	10:00 The Blues	11:00 Post Meridian	11:00 Post Meridian

gs Considered
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unday, March 5.

msterdam, conducted
ree concerts from its
s begins March 9,

live call-in program,
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ers' questions about
e will be guest
urance executive now
ogram airs Thursday,

Mario Pollini, in an interview with Robert Sherman, talks about his career as a classical pianist and conductor, his work with various conductors, his dedication to contemporary music, and many topics. This special program airs on Monday, March 7, at 1 pm.

A Guru Comes West: the Rajneesh Movement in America examines the movement surrounding controversial Indian religious teacher Bhagwan Shree Rajneesh, and the group's bitter conflict with the residents of Antelope, Oregon. This special documentary airs Tuesday, March 1, at 4 pm.

The Oregon Shakespearean Festival Association Presents a series of hour-long radio adaptations of Shakespeare's most well-known stage plays, including Othello and Macbeth. The series airs Tuesdays at 9 pm.

Wednesday	Thursday	Friday	Saturday
Morning Edition	6:00 Morning Edition	6:00 Morning Edition	7:00 Ante Meridian
Meridian	7:00 Ante Meridian	7:00 Ante Meridian	9:45 Parents, Taxpayers and Schools
ult Women	9:05 Myths About Medicare (3/3)	9:45 BBC Report	10:00 Jazz Revisited
Concert	9:45 Veneration Gap	10:00 First Concert	10:30 Micrologus
R News	10:00 First Concert	12:00 KSOR News	11:00 Metropolitan Opera
m	12:00 KSOR News	2:00 International Festival	3:00 Studs Terkel
armonic	2:00 Grand Piano	4:00 Jazz at the Institute	4:00 Siskiyou Music Hall
concertgebouw	4:00 New Dimensions	5:00 All Things Considered	6:30 All Things Considered
estra	5:00 All Things Considered	6:30 Siskiyou Music Hall	7:30 Pickings
ts (3/9)	6:30 Siskiyou Music Hall	8:00 New York Philharmonic	8:00 A Mixed Bag
ing the	9:00 Canticle for Liebowitz	10:00 Jazz Album Preview	10:00 Jazz Alive!
m	9:30 New Letters on the Air	10:45 Weekend Jazz	12:00 Weekend Jazz
ire Strikes	10:00 Possible Musics		
x	11:30 Post Meridian		
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Meridian			

SUNDAY

*by date denotes composer's birthdate

7:00 am Ante Meridian

Your companion in the early morning! A.M. combines jazz with classical music and includes daily features such as Arts Calendar and segments from "Morning Edition."

9:30 am Saint Paul Sunday Morning

Members of the Saint Paul Chamber Orchestra and an outstanding roster of guest artists perform in this series of 90-minute programs exploring the unique world of chamber music. Featured are lively conversations among guests and series host/conductor William McGlaughlin.

Mar. 6 Ars Musica, "A Baroque Orchestra," performs.

Mar. 13 The ensemble "Musical Offering" performs Concerto in E Minor, Opus 37, by Boismortier, Quartet in G Minor and Concerto in A Minor by Telemann; Sonata in D Minor by Fasch; and Vivaldi's Concerto for flute, oboe, violin, bassoon and continuo.

Mar. 20 The Deller Consort performs music from the Court of Henry VIII and Elizabethan England.

Mar. 27 The Primavera String Quartet performs Haydn's Quartet in C Major, Opus 20, No. 2, Ruth Crawford Seeger's "Quartet," and Bartok's Quartet No. 1.

11:00 am The Sunday Show

A weekly program devoted to all aspects of the arts. The unique eclectic format includes arts news, criticism, commentary, interviews, documentaries, and performances, often transmitted live from locations across the country and around the world.

4:00 pm Siskiyou Music Hall

Classical music from the Renaissance to the Contemporary.

Mar. 6 COPLAND: Connotations for Orchestra

Mar. 13 TCHAIKOVSKY: Suite No. 3 in G

Mar. 20 MOZART: "Coronation" Mass in C, K. 317

***Mar. 27** D'INDY: Symphony on a French Mountain Air

6:30 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

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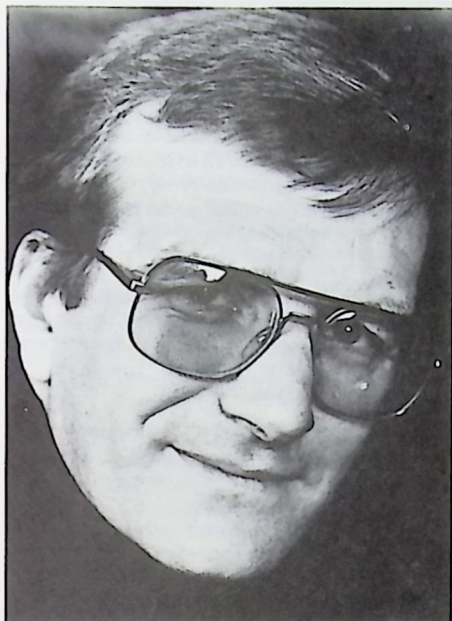
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7:30 pm Chicago Symphony Orchestra
 Sir Georg Solti is Music Director of the
 92nd season of concerts.
Production funded by Amoco.



Maxim Shostakovich conducts a program of his father's works.

Mar. 6 This all-Shostakovich program, conducted by the late Soviet composer's son, Maxim Shostakovich, includes the Suite from the ballet **The Golden Age**, Op. 22a; Piano Concerto No. 1 in C Minor, with Trumpet, Op. 35; and Symphony No. 5 in D Minor, Op. 47. Featured soloists are the composer's grandson, pianist Dmitri Shostakovich, and Adolph Herseth, trumpet.

Mar. 13 Andrew Davis guest conducts Berlioz's **Beatrice and Benedict** Overture; Rachmaninoff's Piano Concerto No. 3 in D Minor, Op. 30; and Symphony No. 5, Op. 50, by Nielsen. Featured as soloist is pianist Horacio Gutierrez.

Mar. 20 Works include Wagner's Prelude to Act 1 of **Die Meistersinger**; Variations for Orchestra (1955) by Elliott Carter; Prelude to Mallarmé's **The Afternoon of a Faun** by Debussy; and Bartók's Concerto for Orchestra. Sir Georg Solti conducts.

Mar. 27 Erich Bergel conducts Concerto Grosso No. 2 in C Minor by A. Scarlatti; Hindemith's Symphony, **Mathis der Maler**; and Brahms' Symphony No. 1 in C Minor, Op. 68.

9:30 pm Ken Nordine's Word Jazz

Ken Nordine is host, talent and creator of this weekly free form romp through words sounds, music and poetry.

10:00 pm Weekend Jazz

Swing, straight ahead, free, and bebop.

**The 1982-83 Amoco/Chicago Symphony Orchestra
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**The Maestros.
 The masterpieces.
 The magic.**



MONDAY

*by name denotes composer's birthdate

6:00 am Morning Edition

Just like **All Things Considered**, this award-winning magazine is a lively blend of news, features and commentary on national and world affairs.

7:00 am Ante Meridian

Classical music and jazz combined with features from "Morning Edition," plus:

8:00 am, Community Calendar

9:15 am, Calendar of the Arts

9:45 am European Profiles

10:00 am-2:00 pm First Concert

Your host is Traci Maltby.

***Mar. 7** RAVEL: Le Tombeau de Couperin

***Mar. 14** TELEMANN: Concerto in D for Trumpet, 2 Oboes and Continuo

***Mar. 21** J.S. BACH: Mass in B Minor, BWV 232

Mar. 28 STRAUSS: Bourgeois Gentilhomme Suite, Op. 60

12:00 n KSOR News

1:00 pm (Mar. 7 only)

Interview with Maurizio Pollini

Classical pianist Maurizio Pollini, in an interview recorded during his 1982 American tour, talks with Robert Sherman, about his dedication to contemporary music, his career as a pianist and conductor, and a host of other topics.

2:00 pm American Orchestras:

Saint Louis Symphony Orchestra

The Saint Louis Symphony Orchestra under music director and conductor Leonard Slatkin, is featured in 26 performances from the 1982-83 concert season. Richard Freed is host of the series, which includes occasional intermission highlights on the orchestra, the work performed, and their composers.

Mar. 7 Gerhardt Zimmerman conducts Haydn's Symphony No. 73 in D Major ("Hunt"); Bruch's Violin Concerto No. 2 in D Minor with soloist Sergiu Luca, and Symphony No. 1 in F Major by Shostakovich.

Mar. 14 Leonard Slatkin conducts Debussy's Three Nocturnes, featuring the Saint Louis Symphony Women's Chorus; and Wagner's "A Faust Overture." Jean-Pierre Rampal is soloist in flute concertos by Stamitz and Nielsen.

Mar. 21 Leonard Slatkin directs Haydn's Symphony No. 17 in F Major, Mozart's Concerto Rondo in E flat Major, K. 371; Hindemith's Horn Concerto; and "Harold in Italy" by Berlioz. Featured soloists are Barry Tuckwell, horn, and Thomas Dumm, viola.

Mar. 28 Leonard Slatkin conducts Brahms' "Tragic Overture," Prokofiev's Symphony No. 5, and Berlioz's "Les Nuits e'Ete" with mezzo-soprano Claudine Carlson.

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4:00 pm About Books and Writers with Robert Cromie

Editor and journalist Robert Cromie talks with novelists, poets, playwrights and publishers in this weekly interview series dedicated to the world of writers and writing.

Mar. 7 Carolyn Fourche about her recent boon of poetry, "The Country Between Us," dealing with her experiences in El Salvador.

Mar. 14 Marva Collins, the teacher best known for establishing her own "back to basics" school in Chicago, talks about her book, "The Marva Collins Story."

Mar. 21 Paul Nagel discusses his history of John Adams' family, "Descent from Glory."

Mar. 28 Stuart Flexner, editor-in-chief of Random House Encyclopedia, discusses etymology and the development of encyclopedias.

5:00 pm All Things Considered

Susan Stamberg and Noah Adams co-host this award-winning news magazine.

6:30 pm Sisklyou Music Hall

Mar. 7 PROKOFIEV: Symphony No. 5 in B-flat, Op. 100

Mar. 14 BRIDGE: Sonata for Cello and Piano

Mar. 21 BRAHMS: String Quartet in B-flat, Op. 67

Mar. 28 SCHUMANN: Symphony No. 3 in E-flat, Op. 97 ("Rhenish")

9:00 pm The Lord of the Rings

A 26-part radio adaptation of J.R.R. Tolkien's fantasy trilogy about the inhabitants of the magical land of middle earth. Each episode is introduced by actress Tammy Grimes.

Mar. 7 The Mirror of Galadriel

Mar. 14 The Breaking of the Fellowship Frodo leaves the Fellowship of the Rings and sets off on his own, followed by Sam.

Mar. 21 The Riders of Rohan Frodo and Sam begin their journey to Mordor while Merry and Pippin flee the evil Orcs.

Mar. 28 Treebeard of Fangorn Merry and Pippin meet Treebeard the Ent — and Gollum, a small slimy hobbit offers to help Frodo and Sam.

9:30 pm The Empire Strikes Back

The Star Wars saga continues as Luke Skywalker meets Yoda, the Jedi master, and learns the secret behind the Force in this exclusive 10-part radio adaptation from National Public Radio. Chronicling turbulent events in a galaxy far, far away. The series features Mark Hamill as Luke Skywalker, Anthony Daniels as See-Threepio, and Billy Dee Williams as Lando Calrissian, recreating their film roles. The series is based on characters and situations created by George Lucas.

Mar. 7 Fire and Ice The rebels mount a desperate defense when Darth Vader and Imperial stormtroopers attack their fortress.

Mar. 14 The Millennium Falcon Pursuit Hotly pursued by Imperial warships, Han Solo, Princess Leia, Chewie and See-Threepio flee in the Millennium Falcon while Luke Skywalker and Artoo-Detoo meet the legendary Jedi Master, Yoda.



Young Luke Skywalker learns the secret behind The Force from Yoda, the ancient Jedi Master.

Mar. 21 Way of the Jedi Yoda teaches Luke Skywalker the ways of a Jedi Knight — and Luke learns the ultimate battle rages within himself.

Mar. 28 New Allies, New Enemies Han Solo and Princess Leia seek the protection of Han's old friend, the dashing Lando Calrissian.

10:00 pm The Blues

2:00 am Sign-Off

TUESDAY

*by date denotes composer's birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am 900 Seconds

A public affairs program produced by KSOR.

Funds for transmission provided by Clark Cottage Restaurant.

10:00 am First Concert

***Mar. 1** CHOPIN: Cello Sonata in G Minor, Op. 25

***Mar. 8** C.P.E. BACH: Cello Concerto in A

Mar. 15 SIBELIUS: Violin Concerto in D Minor, Op. 47

Mar. 22 DEBUSSY: Three Nocturnes

Mar. 29 WALTON: Symphony No. 1 in B-flat Minor

12:00 n KSOR News

2:00 pm San Francisco Symphony

Edo de Waart is Musical Director in this 26-week series of concerts.

Mar. 1 Kurt Sanderling guest conducts a program of Beethoven's works, including Egmont Overture, Piano Concerto No. 4, and Symphony No. 5. Pianist Alfred Brendel is featured soloist.

Mar. 8 The Women of the Symphony Chorus, perform with the Orchestra, Stravinsky's *Pulcinella Suite*; *La Danseuse Elue* by Debussy; and Ravel's *Scheherazade*, and *Daphnis and Chloe*, Suite No. 2.

Mar. 15 Oscar Shumsky, guest conductor and violin soloist; and pianist Robin Sutherland perform works by Bach, Mozart and Haydn.

Mar. 22 Edo de Waart conducts Wagner's Overture and Bacchanale from *Tannhauser*; *Jeux* by Debussy; and Brahms' Piano Concerto No. 2. Peter Serkin, piano, is soloist.

Mar. 29 Dennis Russell Davies guest conducts performances of Wuorinen's Two-Part Symphony, and *Duke Bluebeard's Castle* by Bartok, with soprano Katalin Kasza and bass-baritone Wolfgang Schoene as soloists.

4:00 pm Horizons

Horizons is a weekly documentary series which explores major issues and concerns of minorities, women, children, the elderly, and other groups.

Mar. 8 The WASPS: Women Air Service Pilots The story of over 1,000 women who trained as World War II civil defense pilots.

Mar. 15 The Miskit Indians of Nicaragua An investigation into the plight of the Miskit Indians, caught in the middle of sweeping social and political changes.

Mar. 22 Low Riders: A Sound Portrait Refurbishing vintage cars, a popular form of self-expression among southwestern Mexican-Americans, is profiled.

Mar. 29 Another Trail of Tears: The Navajo-Hopi Relocation An investigation into the resettlement of more than 8,000 Navajos and 100 Hopis in the southwest.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

Mar. 1 CARPENTER: Concertino for Piano and Orchestra

Mar. 8 BRAHMS: Sonata No. 1 in G for Violin and Piano, Op. 78

Mar. 15 LALO: Symphonie Espagnole

Mar. 22 SCHUBERT: Piano Sonata in B-flat, D. 960

Mar. 29 POWELL: Rhapsodie Negre

9:00 pm Oregon Shakespearean Festival

Every year, the Oregon Shakespearean Festival produces hour-long versions of one of the stage plays. KSOR will present a series of those radio adaptations during March.

Mar. 1 *Winter's Talo*

Mar. 8 *Comedy of Errors*

Mar. 15 *As You Like It*

Mar. 22 *Othello*

Mar. 29 *Macbeth*

10:00 pm Music from the Hearts of Space

11:00 pm * Post Meridian

Special - March 1

4:00 pm

A Guru Comes West: Rajneesh Movement in America

This documentary examines the movement surrounding the controversial Indian religious teacher Bhagwan Shree Rajneesh, which re-

located from India to central Oregon and entered into a bitter conflict with the neighboring residents, citizens of the town of Antelope.

Pre-empted Horizons, Mar. 1 only

W E D N E S D A Y

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am About Women

10:00 am First Concert

***Mar. 2** WEILL: Sonata for Cello and Piano

***Mar. 9** BARBER: String Quartet, Op. 11

Mar. 16 HAYDN: String Quartet No. 1 in G, Op. 54

Mar. 23 MAHLER: Symphony No. 6

Mar. 30 BRAHMS: Viola Sonata in F Minor, Op. 120, No. 1

12:00 n KSOR News

2:00 pm Berlin Philharmonic

A 10-program series celebrating the 1982 Berlin centennial season.

Mar. 2 Seiji Ozawa conducts the world premiere of Frank M. Beyer's "Greichenland" The program also includes Ravel's Piano Concerto in G Major with soloist Martha Argerich, and Beethoven's Symphony No. 7 in A Major, Opus 92.

Mar. 9 Seiji Ozawa conducts Chopin's Piano Concerto No. 1, Opus 21, with soloist Krystian Zimmerman; and Berlioz's "Symphonie Fantastique," Opus 14.

This program concludes this series.

2:00 pm Concertgebouw Orchestra of Amsterdam

Bernard Haitink conducts the famed orchestra in three concerts from its 1982 United States tour. **Series begins March 16, replacing Berlin Philharmonic.**

Mar. 16 Conductor Bernard Haitink leads Haydn's Symphony No. 92 ("Oxford"); Stravinsky's "Jeu de Cartes"; and Brahms' Symphony No. 2.

Mar. 23 The Concertgebouw, conducted by Bernard Haitink, performs Gustav Mahler's Symphony No. 7 ("Song of the Night").

Mar. 30 Bernard Haitink directs Ravel's "Valse Nobles et Sentimentales"; "Movements" by Kueris; and "Symphonie Fantastique" by Berlioz.

4:00 pm Minding the Earth

Mar. 2 Geologist Robert Curry talks about the Pacific Bioregion, explaining how an ocean affects the cultures surrounding it.

Mar. 9 Daniel Ellsberg gives perspectives on the history of weapons technology and the ethical implications of the nuclear arms buildup.

Mar. 16 Environmental educators Phyllis Anderson and Elizabeth Terwilliger

describe how helping children to understand and appreciate nature can shape their lives for years to come.

Mar. 23 Ecologist Stuart Hill and chemist John Hamaker creatively disagree about chemicals in our lives.

Mar. 30 Physicist Frutjof Capra, author of **The Tao of Physics**, discusses the connections between philosophy and modern science.

4:30 pm The Empire Strikes Back

Mar. 2 **A Question of Survival** Evil Darth Vader, assembling the Empire's forces for battle, discovers the military base.

Mar. 9 **Fire and Ice** The Rebels mount a desperate defense when Darth Vader and Imperial stormtroopers attack their fortress.

Mar. 16 **The Millennium Falcon Pursuit** Hotly pursued by Imperial warships, Han Solo, Princess Leia, Chewie and See-Threepio flee in the Millennium Falcon while Luke Skywalker and Artoo-Detoo meet the legendary Jedi Master, Yoda.

Mar. 23 **Way of the Jedi** Yoda teaches Luke Skywalker the ways of a Jedi Knight—and Luke learns the ultimate battle rages within himself.

Mar. 30 **New Allies, New Enemies** Han Solo and Princess Leia seek the protection of Han's old friend, the dashing Lando Calrissian.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

***Mar. 2** SMETANA: Ma Vlast (complete)

Mar. 9 BEETHOVEN: Symphony No. 7 in A, Op. 92

Mar. 16 VAUGHAN WILLIAMS: Partita for Double String Orchestra

Mar. 23 ROUSSEL: Symphony No. 3 in G Minor, Op. 42

Mar. 30 MOZART: Symphony No. 36 in C ("Linz")

9:00 pm Vintage Radio

Radio is in its new "Golden Age," but here's a fond look at the first one. The program highlights some of the best—and worst—of radio drama and entertainment.

9:30 pm Talk Story

Talk Story, in Hawaiian vernacular means to "Tell a Story." Lawson Inada hosts this excursion into the minds and hearts of the area's inhabitants.

10:00 pm Post Meridian

2:00 am Sign-Off

KSOR GUIDE/MAR 1983/31

THURSDAY

*by date denotes composer's birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am Veneration Gap

Senior citizens' news, views and events are the focus of this series, produced by KSOR. Host: Marjorie McCormick.

Live Call-In Special March 3

9:05-10:00 am

Myths About Medicare

This special live call-in program will deal with the Medicare system, its benefits and drawbacks. Guest will be Seymour W. Kelkind, a retired insurance executive now living in the Rogue Valley. Mr. Kelkind will answer listeners' questions about Medicare and health care insurance.

10:00 am First Concert

Mar. 3 BEETHOVEN: Piano Sonata No. 2, Op. 31 ("The Tempest")

***Mar. 10** HONEGGER: Concerto da Camera

Mar. 17 MOZART: Violin Sonata in E-flat, K. 380

Mar. 24 ROCHBERG: String Quartet No. 1 (1952)

***Mar. 31** HAYDN: Symphony No. 83 in G Minor ("The Hen")

12:00 n KSOR News

2:00 pm Grand Piano

Master pianists and promising young musicians are featured in this series surveying piano literature and performances in this country and abroad. Hosted by NPR's Fred Calland, each program combines performances, intimate discussions, and rare vintage recordings.

Mar. 3 John Ogden performs works by Ignace Jan Paderewski, Frederick Chopin, Charles Valentin Alkan, and Ferruccio Busoni, including his Sonata No. 6, "Chamber Fantasy on Bizet's 'Carmen'".

Mar. 10 Pianist Ivan Davis performs Beethoven's Sonata No. 21 in C Major ("Waldenstein"); and Chopin's Andante Spianato and Grand Polonaise. Pianist Michael Gurt, winner of the 1982 Gina Bachauer International Competition, performs Bach's English Suite No. 2 in A Minor; "Chereid" by Marescotti; and Sonata in B Minor by Liszt.

Mar. 17 Pianist Detlef Kraus presents an all-Brahms program featuring Study No. 5 (from Five Studies); Six Klavierstücke, Opus 118; and Scherzo in E flat Minor, Opus 4.

Mar. 24 Rare Mischa Levitzki recordings of works by Rubinstein and Liszt are featured. Pianist Paul Jacobs performs Six Chorale Preludes by Brahms and Busoni; Elliott Carter's "Night Fantasies," Preludes, Book II, by Debussy; and Schoenberg's "Six Little Pieces."

Mar. 31 Pianist Joao Carlos Martins performs Bach's Twenty-four Preludes from the "Well-Tempered Clavier, Book I." The works are heard alternately with the Chopin preludes played by pianist Arthur Lima.

4:00 pm New Dimensions

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing, in-depth interviews with leading figures in health, education, science, psychology, religion, the arts and humanities.

Acquisition funded by a grant from Tetra-Med Medical Transcription Service, Medford. Local Transmission funded by a grant from Blue Star Gallery, Ashland.

Mar. 3 What's It All About Psychotherapist Frances Horn, author of *I Want One Thing* (Devorss & Co., 1982), talks about her pursuit of happiness, meaning and fulfillment. In this conversation she tells of her experiences with love, aging, transforming cancer, and "Saying yes to whatever may be appropriate for me in each moment"—the "one thing" she wants.

Mar. 9 Letter from the Hopi The Hopi people have continuously inhabited this continent longer than any other. Their culture, and their prophecies, have great importance for all peoples. John Kimmey, "white Native American" and adopted member of the Hopi and Taos Pueblo tribes, tells of the Hopi's stewardship of the land, their struggle to prevent uranium mining there, and their instructions from the Great Spirit.

Mar. 16 The Not-So-Silent 70's Media pundits have had a field day with the 70's, calling them the "Silent 70's" and the "Me Decade." Peter Carroll's recent book *It Seemed Like Nothing Happened* (Holt, Rhinehart, and Winston, 1982) provides a historian's perspective on a decade that

was, in fact, quite eventful. Here, he discusses the rise of the women's liberation and holistic health movements, the decline of American leadership in the world, and many other important events from the 1970's.

Mar. 23 Earthmusic Since the 1960's, Paul Winter has been in the vanguard of musicians whose art expresses special appreciation for the natural music of our world—from the wolf, whale, wind, water—combined with everything from Bach to Bosso Nova. In this visit, Paul tells about the making of his latest work, *Missa Gala* (Earth Mass) and his lifelong love affair with music that "Presses your wonder button."

Mar. 30 The Dolphin/Human Connection Long a symbol of grace and beauty, dolphins are now being appreciated for their intelligence and spirit—neither of which is yet fully understood by humans. Chi-uh Gawain, a retired city planner and author of *The Dolphin's Gift* (Whatever Publishing, 1982) discusses the dolphin-human connection which promises much communication and learning.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

Mar. 3 RACHMANINOFF: Concerto No. 3 in D Minor for Piano and Orchestra

Mar. 10 SCHUMANN: Piano Quintet in E-flat., Op. 44

Mar. 17 SCHUBERT: Piano Sonata in A Minor, D 537

Mar. 24 SIBELIUS: Symphony No. 1 in E Minor, Op. 39

Mar. 31 BEETHOVEN: Sonata No. 8 in G for Violin and Piano

9:00 pm New Letters on the Air

Mar. 3 To be announced

Mar. 10 Daniel Curley Novelist, Short Stories Writer, and Editor of *Ascent Magazine*, Daniel Curley reads from two of his stories.

Mar. 17 Vietnam Veterans The Vietnam War as seen through the eyes of those who fought it.

Mar. 24 Richard Hugo Memorial:

Richard Hugo published many books and was deemed by *Life Magazine* to be one of America's most important poets. He reads his own work, and is remembered by fellow poets William Stafford and David Ray.

Mar. 31 Susan Sontag reads her story, "The Dummy," from *I, Etcetera*.

9:30 pm Moon Over Morocco

Young adventurer Jack Flanders searches for the lost knowledge of natural magic, an odyssey that takes him from the Sahara Desert to the exotic cities of Tangiers and Marrakesh.

Mar. 3 The Invisible World

Mar. 10 Play It Again, Mojo

Mar. 24 At the Oasis

Mar. 31 The Storyteller Mustafa

10:00 pm P.M. Preview: Possible Musics

This program previews a new recording each week, emphasizing "New Age" music, and the innovative experimental synthesizer music being produced in Europe or Japan. The records are usually imports or hard-to-find domestic releases, and are provided each week by the Blue Star Gallery, 10 Guanajuato Way, Ashland.

11:30 pm Post Meridian

2:00 pm Sign-Off

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FRIDAY

*by date denotes composer's birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am BBC Report

10:00 am First Concert

- *Mar. 4 VIVALDI: Oboe Concerto in C, R. 447
- *Mar. 11 COWELL: Variations for Orchestra
- *Mar. 18 RIMSKY-KORSAKOV: Le Coq D'Or Suite
- *Mar. 25 BARTOK: Music for Strings, Percussion and Celeste

12:00 n KSOR News

2:00 pm International Festival

Mar. 4 In celebration of the centenary of the birth of Spanish composer Joaquin Turina, Radio-Television Espanola has made available performances of eight of Turina's works rarely heard in the U.S.

Mar. 11 From the Sender Freies Berlin, the Berlin Radio Symphony Orchestra, featuring violinist Igor Oistrakh as soloist, performs Violin Concerto in D, Op. 77, by Brahms, and Mussorgsky's **Pictures at an Exhibition** (orchestrated by Ravel.)

Mar. 18 From the Sender Freies Berlin, violinist Kolja Blacher and pianist Wolf Harden perform works by Schubert, Debussy, Beethoven, and Minuet by Boris Blacher (father of Kolja Blacher).

Mar. 25 From Suddeutscher Rundfunk (South German Radio), the Stuttgart Radio Symphony Orchestra performs **Coriolan** Overture, Op. 62, by Beethoven; **Death and Transfiguration**, Op. 24, by Richard Strauss; and Symphony No. 4 in E Minor, Op. 98, by Brahms.

4:00 pm Jazz at the Institute

Live performances from the Detroit Institute of Arts featuring well-known visiting artists and high-caliber local musicians. Biographies, interviews and vintage recordings are featured in the program which provides a historical context for Detroit's role as a jazz center.

Mar. 4 Furuq Z. Bey Ensemble Furuq Z. Bey has been one of Detroit's new music pioneers. Founder of the ensemble Griot Galaxy, he has also performed with Dollar Brand and Leroy Jenkins.

Mar. 11 Sonny Fortune Sextet Alto saxophonist Sonny Fortune has shown his stylistic adaptability working with Mongo Santamaria, McCoy Tyner, Roy Ayers and many others. He's heard on this program in a pop/jazz setting.

Mar. 18 Ron English Trio Guitarist Ron English was influenced by Kenny Burrell in his youth, but soon expanded his musical horizons. His associations have included bebop, Motown, R&B, and symphonic performances, all of which have shaped his compositions.

TRIPPHOTOGRAPHY

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Michael's
Hamburgers
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Ashland

NANCY C. TRIPP

P.O. Box 1365
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Mar. 25 Ralph Towner & Joe LoDuca
Ralph Towner first came to prominence in the group Oregon, an ensemble with interests ranging through (among others) baroque, rock and Indian music. Fellow guitarist Joe LoDuca studied with Towner, and subsequently invited Ralph to perform with him in Detroit.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

- ***Mar. 4** VIVALDI: Concerto in D for Recorder, Violin and Basso Continuo
- Mar. 11** BERLIOZ: Symphonie Fantastique, Op. 14
- Mar. 18** J.C. BACH: Symphony in G Minor, Op. 6 No. 6
- Mar. 25** BERNSTEIN: "Jeremiah" Symphony

8:00 pm New York Philharmonic

Mar. 4 Gieseppe Sinopoli conducts Mahler's Symphony No. 6 in A Minor.

Mar. 11 Works include Brahms' Tragic Overture; Poeme de l'Amour et de la Mer by Chausson; Szymanowski's Concert Overture; Massenet's "Pleurez, Pleurez mes Yeux" from *Le Cid*; And "Il a soux, il est bon" from *Herodiade*. Featured soloist is Shirley Verratt, soprano. Zubin Mehta conducts.

Mar. 18 Zubin Mehta conducts Ives' Decoration Day; Cello Concerto in A, Op. 129 by Schumann; and Pelleas et Melisande by Schoenberg. Cellist Lorne Munroe is soloist.

Mar. 25 Guest conductor Rafael Kubelik leads Mendelssohn's Symphony No. 4 in A, Op. 90 "Italian"; Prokofiev's Symphony No. 1 in D, Op. 25 "Classical"; and Sonfionietta by Janacek.

10:00 pm Jazz Album Preview

Showcasing some of the best and latest jazz. Discs are provided by Rare Earth, Ashland.

10:45 pm Weekend Jazz

Your Friday night host is Betty Huck.

2:00 am Sign-Off

In George Orwell's classic science fiction novel 1984, the symbol of Big Brother loomed everywhere. Throughout the totalitarian state of Oceania, hidden surveillance devices, microphones and telescanners recorded words and movements, while the Thought Police monitored minds.

As that fateful year approaches, the *All Things Considered* weekend staff will look at today's society and ask, "Will next year be 1984?"

A six-part series will compare fact with fiction in an examination of Orwell and his work on the first Saturday of each month, beginning March 5

Narrated by a character named after Winston Smith, the protagonist of the book, the series opens with an examination of existing devices that might be used today to monitor or control society.

Among those interviewed is Hal C. Becker, president of Behavior Engineering, Inc., who explains how his company encodes grocery store music tapes with subliminal messages. These recordings, he notes, contain statements intended to decrease theft and increase productivity.

The second report discusses video security systems, including the Miami Beach Police Department's Microvideo Patrol, a TV monitoring network covering 20 percent of that city.

Other reports document the growth of personal information available through computerized databanks, and how its use could infringe upon individual privacy. Another focuses on medical and technological advances—test tube babies, sperm banks and genetic engineering and their effects on today's families.

Producer Keith Talbot adds that one segment compares the novel's official state language, "new speak," with contemporary jargon.

The content of the final two episodes will be determined by a listener survey conducted throughout the series. Are we moving into Orwell's 1984?

SATURDAY

6:00 am - 9:00 am - **Public Markets**

7:00 am - **Public Markets**

8:00 am - **Parents' Tupperware Luncheon**

Private schools will be the featured topic this month.

10:00 am - **Baby Alignment Time**

10:00 am - **Just Revisited**

Host Hazel Schumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

Mar. 5 Extended Recordings Longer than usual recordings of Paul Whiteman's "Crescentaphody" and Arnett Cobb's "When I Grow Too Old to Dream" highlight this program.

Mar. 12 Bud Clayton This program salutes trumpet great Bud Clayton's recordings, such as "A Shanty in Old Shanty Town," "B.C. Blues" and "This Year's Kisses."

Mar. 19 Hot Cheats This program features jazz versions of sentimental stand-

ards, such as "Carolyn in the Morning," "Clementine" and "Always" recorded by the Benny Goodman and Duke Ellington orchestras and Q'Brien's Sixty-Six Sextet.

Mar. 26 Accompanying the Voice Frank Sinatra performs "Stormy Weather," "Stars in Your Eyes" and "Don't Forget Tonight Tomorrow" with the Axel Stordahl and Xavier Cugat orchestras, as well as the Red Mitchell's Group.

10:30 am - **Micrologues**

Host Dr. Ross Duffin explores the world of early music before 1750. Dr. Duffin is joined frequently by distinguished musicians.

11:00 am - **The Metropolitan Opera**

Live from the stage of the Metropolitan Opera House, the 43rd season continues.

Mar. 5 Arabella By Strauss is conducted by Erich Leinsdorf in this new production. Cast includes Kiri Te Kanawa as Arabella; Kathleen Battle as Zdenka; Mignon Dunn as Adelaide; Gwendolyn Bradley as Fickermilli; David Rendall as Matteo; Bernd Weikl as Mandryka; and Donald Gramm as Count Waldner.

(Ends 2:15 pm)

Mar. 12 (Early curtain at 10:00 am)

La Bohème by Puccini is conducted by James Levine, with Teresa Stratas as Mimì; Patricia Craig as Musetta; Dano Raffanti as Rodolfo; Richard Stilwell as Marcello; Mario Soroni as Schaunard; Julien Robbins as Colline; and Italo Tajo and Alcindoro and Benoit.

(Ends 1:10 pm)

Mar. 19 (Early curtain at 10:30 am)

Der Rosenkavalier by Strauss, conducted by James Levine, features in the cast Tatiana Troyanos as Octavian; Kiri Te Kanawa as Marschallin; Judith Blegen as Sophie; Giuliano Ciannella as the Italian Singer; Derek Hammond-Stroud as Faninal; Kurt Moll as Baron Ochs; Jean Kraft as Annina; and Robert Nagy as Valzacchi.

(Ends 2:50 pm)

Mar. 26 (Early curtain at 10:00 am)

Don Carlo by Verdi is conducted by James Levine, with Mirella Freni as Elizabeth; Grace Bumbry as Eboli; Plácido Domingo as Don Carlo; Louis Quilico as Rodrigo; Nicolai Ghiaurov as King Phillip II; and Ferruccio Furlanetto as the Grand Inquisitor.

(Ends 2:40 pm)

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We're groovin!
For Food!
For cocktails!
For Music!

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JAZMIN'S

Restaurant Lounge
Opposite Post Office
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3:00 pm Studs Terkel

Author, critic, folklorist and lecturer Studs Terkel hosts this weekly hour-long talk show. The program includes Interviews, dramatic readings and sound tributes.

4:00 pm Siskiyou Music Hall

***Mar. 5** VILLA-LOBOS: Momoprecoco—
Fantasy for Piano and Orchestra

Mar. 12 SHOSTAKOVICH: Symphony
No. 7 (1942) - "Leningrad"

***Mar. 19** REGER: Clarinet Quintet in A,
Op. 146

Mar. 26 DVORAK: Quintet in G, Op. 77

6:30 pm All Things Considered

"The news doesn't stop on weekends!"
Neither does National Public Radio's
award-winning news department.

7:30 pm Pickings

Performances by local musicians playing
a variety of music, including jazz, folk and
bluegrass.

8:00 pm A Mixed Bag

Produced by KSOR alumnus Bill Munger,
now at KCMA in Tulsa, Oklahoma, the
program features a weekly topical mix of
music and comedy.

10:00 pm Jazz Alive!

Recorded live wherever jazz is performed
in the United States and abroad.

**Mar. 5 Benny, Lionel & Teddy Re-
united - The Young Lions** This program
includes the Carnegie Hall reunion of Benny
Goodman, Lionel Hampton and Teddy
Wilson, as well as an adventurous collab-
oration by such young talents as Wynton
Marsalis and Bobby McFerrin.

**Mar. 12 The Great Quartet - The
World Saxophone Quartet** The Great
Quartet, led by McCoy Tyner and Freddie
Hubbard, and the World Saxophone Quartet
highlight this program.

Mar. 19 A Salute to Pres This special
musical tribute to Lester Young features
Zoot Sims, Stan Getz, Teddy Wilson, Roy
Haynes and many others.

**Mar. 26 Stan Getz Quartet - Heath
Brothers** The exhilarating Heath Brothers
band, with pianist Stanley Cowell, and the
Stan Getz Quartet are featured in this
mainstream jazz offering.

12:00 m Weekend Jazz

2:00 am Sign-Off



Stan Getz

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jazz concerts from around the
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rich layer of jazz unfolds —
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talent shaping it future. So be
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jazz alive!

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Saturdays at 10 pm.

NATIONAL PUBLIC RADIO

Power Play at MPR

(contd. from page 7)

Competition always makes you a little sharper. But from the station perspective, most managers will tell you it's another good source of programming. And that's all that counts."

The trouble is, not all station managers feel that way. In June, station manager Ron Kramer of tiny public radio station KSOR in Ashland, Or, announced to his station's membership that KSOR no longer would carry *Prairie Home*. While admitting that the program would make money for KSOR, he said that the station was dropping it for reasons of "public policy." Kramer said that the station had repeatedly tried to purchase *Prairie Home* alone, but APRA wouldn't hear of it. For his station, then, the price tag to get *Prairie Home* had jumped from \$520 a year (weekly programs at \$10 each) in 1981, to \$1,890 this year.

But while cost is one issue, Kramer said in his station's July program guide that there are "other, larger issues which trouble me" about APRA. First, he said, four of the five APRA member stations (all but MPR) received more than \$2.6 million from CPB to build facilities which, in effect, strengthen the NPR system. "It is questionable whether CPB's intent was to enable the stations to start a new private business with the enhanced operations that resulted," he said. Second, the satellite system used by APRA is subsidized by CPB and with funds supplied by all NPR stations. In effect, then the small stations are helping APRA already. Third, he questioned the fact that the directorship of APRA and NPR "to some extent interlock." Specifically, he is referring to the fact that Wally Smith, station manager of KUSC, Los Angeles, is a director of APRA and is also one of the 17 members of the NPR board. Fourth, he said, such APRA programs as *Prairie Home* have received federal money. "Should public funds be used to support programs, access to which is restricted to stations which will join a particular network and pay a special fee to join? (his emphasis). A charge per program may be reasonable. An *affiliation* fee is exclusionary in this context."

He also criticized APRA for its rule that only one station in a given "market" can be a subscriber. APRA chooses the station with the largest audience and gives it first chance to join. This exclusionary requirement is

damaging to small stations whose use of the money-making Keillor show is disallowed at a time when public funds are drying up.

Kramer mailed his report to public stations around the country and, with 11 other stations, wrote a letter to the NPR board asking it to look into his claims. Frank Mankiewicz, NPR president, and Maurice Mitchell, chairman of the NPR board, put them on the agenda for a July 29 meeting and sent notice to the boards of the five APRA stations. Incensed that Mankiewicz and Mitchell would go to their own local boards, the APRA station managers pushed for the resignation of Mankiewicz. As the flap developed, Mitchell announced his resignation, which seemed to cool things down. But before he resigned, he appointed an NPR committee to look into Kramer's charges. A report has not yet been completed.

APRA's Marx believes that Kramer's charges were politically motivated because he was seeking a spot on the NPR board. And Kling believes he was just plain inaccurate or misleading with some of his charges. For instance, on July 23, he wrote Mitchell a letter stating, "All policies, since the satellite planning began in 1977, have clearly stated that it is a system to be used to deliver programs of any kind, from any source, to using stations."

Kling shrugs off the flak as a part of doing business. "Any time you create anything, you'll have critics," he says. "That's part of doing things. If I sat back and ran one radio station in Collegeville for the past 15 years I suppose nobody would care much about me. But we've moved rather quickly and done a lot of things. We've been the first ones to put a national program into syndication. A *Prairie Home Companion* was the first major series up onto the satellite that's not NPR. There's been a lot of ground that's been broken by MPR. When you're the first one out, you're the first one to take any flak."

Kling's reaction to Kramer and Ashland, OR, is that the criticism may have been fueled by a bit of envy. "Our track record in delivering programs is light years beyond Ashland, OR," he says. "I think it shows."

Kling's reaction to Kramer seems typical of his, and MPR's history of arch territoriality. The track record, in fact, goes way back. Aided by the creation of the Corporation for

Public Broadcasting, which supplied the necessary funds, the MPR empire was born in January, 1967, when KSJR went on the air at St. John's University, Collegeville, with Bill Kling as station manager. It would later be called Minnesota Educational Radio (MER), along with KSJN, St. Paul, which went on the air in July of that year.

Consider the following chronology:

- That same year, 1967, University of Minnesota officials began discussing creation of a University FM station. It already had KUOM-AM. However, to accommodate a U of M FM station, KSJN would have to change its frequency. The university asked the Federal Communications Commission to make the move at the same time it applied for a station construction permit. Minnesota Educational Radio responded to the FCC that it shouldn't be required to move over for the U of M.
- In 1971, St. Cloud State College's 10-watt FM station, KSVC, applied to the FCC for a power boost to 40,000 watts. MER objected, saying it interfered with KSJR. The FCC denied the request.
- In September, 1972, Kling met with representatives of a yet-to-be-built public station in Grand Rapids calling itself Minnesota Public Radio. He told the Grand Rapids people that the term "public radio" should be left unencumbered so that all public broadcasters might use it and because a state agency might be set up to oversee public radio. He also said "MPR" sounds too much like "NPR".
- March, 1973: Minnesota Public Radio of Grand Rapids agrees to change its name to Northern Community Radio.
- October, 1973: Fresh Air, Inc., a Minneapolis community group, applies to the FCC for a license for a 10-watt station.
- November, 1973: Minnesota Educational Radio files a petition with the FCC to deny the Fresh Air license because it would interfere with the relay of programs between its St. Paul and Collegeville stations.
- November, 1974: Minnesota Educational Radio ignores its earlier arguments made to Grand Rapids radio group and changes its name to Minnesota Public Radio.
- December, 1974: MPR proposes to the University of Minnesota that the University give up its license for KUOM and transfer it, the station staff and equipment to MPR. Marion Watson, KUOM station manager, is offered a position with MPR. the proposed take-over is met with near universal opposition.

• On May 7, 1975, the *Minneapolis Tribune* reported that Northern Community Radio had gotten tentative commitment for a \$20,000 grant from the Blandin Foundation. The paper reported that Kling then went to the foundation to state that since federal funds were becoming tougher to get, it might be a long time before the station would be built. He suggested that the foundation instead give \$5,000 to MPR for a signal booster in Grand Rapids.

• April, 1976: KAXE-FM, Northern Community Radio, Grand Rapids, goes on the air.

No doubt about it, Bill Kling has his share of enemies. There are people who think it wrong that MPR is using its studio equipment competitively against the private sector. The state-of-the-art digital recording system at MPR was donated by 3M. "I think they ought to either be in the commercial market and pay the same taxes that we do, or not," says one private studio operator. "I think it would be totally impossible to put up a studio the caliber of MPR's and operate it profitably, charging the same dollars they're charging now."

Some people in smaller public radio stations in the Twin Cities feel that Kling has his eye on the bigtime. "I think he has a long-run vision of public radio being like the BBC, where there is one programming source," says one. "If all production rights are held by Bill Kling, he may very well be in a position to be program director of most fine-arts programming in the country." Says another, "What Bill Kling can do is go to CPB and say, 'We're a production center as significant as NPR. In truth, they're just another production house and should apply for funds on a competitive basis with us. We're more efficient.'"

American Public Radio, says Kling, is doing exactly what it should be doing. "It's providing a second agenda for programming. In terms of growth we'd like to have more production money, we'd like some discretionary dollars so that if somebody comes up with a good idea we can go out and do it without first having to find an underwriter for it or do market surveys to see if other stations will buy it."

He freely acknowledges that MPR "wants to get off the federal dollars by 1987 and they feel that getting corporate underwriting is the way to do it."

That's not competition?

Building the Arts in Oregon

(contd. from page 23)

commission programs in per capita support for the arts.

OAA's most ambitious legislative proposal would alter this, by increasing the Oregon Arts Commission's biennial budget.

According to Evey, Oregon is "at the bottom of the list" in state support for the arts primarily because of the way in which the Oregon Arts Commission was conceived fifteen years ago: as a conduit for funds from the newly-created National Endowment for the Arts.

Jalaine Madura recounts: "The National Endowment for the Arts required each state to have an Arts Department of some sort in order to receive federal funds." Madura says that Oregon only paid for salaries for the director and secretary administering the National Endowment monies. Other operating costs were paid for by private donations.

State general fund support gradually increased as the Commission "grew up," Madura explains.

"People had no idea what Oregon's arts needs were when the Commission was established," Evey says. "And some of the needs

that exist now did not exist then. The arts have blossomed in Oregon in the last fifteen years, and partly because of the small grants that the Commission has been able to make."

But the Commission finds its budget increasingly inadequate to fulfill the responsibilities given it by the Legislature when it was created in 1967.

These responsibilities are:

- To recognize and support artistic excellence.
- To make high quality arts experiences available to all Oregonians.
- To strengthen economic and professional opportunities for individual artists.
- To document and promote public understanding of the artistic cultural heritage of the state and its people.
- To provide leadership and information services for arts constituencies in Oregon.

The Commission's budget for these tasks is approximately \$1.5 million for the 1981-83 biennium. Over \$800,000 of the budget comes from the federal government through the National Endowment for the Arts. \$50,000 comes from private contributions. Less than \$700,000 comes from the State of Oregon, which is less than 13c per capita.

Evey says that because federal budget structures guarantee that federal support for state arts programs will increase only slightly, it's up to Oregon to see that the Commission has the money to do its job. OAA received support from Governor Vic Atiyeh in its request for increased funding for the Commission: Atiyeh has recommended a \$1 million general fund appropriation for the 1983-85 biennium.

OAA has three other legislative proposals.

*Along with other travel-related industries in Oregon, OAA wants existing state programs reorganized into a Division of Tourism under the State Department of Economic Development, in order to develop a coordinated tourism marketing program.

*OAA wants a revision of Oregon tax laws to allow taxpayers who do not itemize



John Evey

deductions to deduct their charitable contributions from their taxable income. OAA says "This is particularly important as government-funded programs decline and the nonprofit sector increasingly provides what were once public services."

"OAA urges a public review of arts education in Oregon's public schools with the aim of developing and implementing a State Plan for Arts Education.

Madura says it's "too early to speculate" on how these proposals will do in the Legislative session, although she senses "a good informal response" from legislators. She and Evey agree that Governor Atiyeh's recommendation of a \$1 million appropriation for the Commission is a big plus in their lobbying efforts.

Regardless of how OAA's proposals do in this legislative session, the organization is pledged to continue to build a base of support for the arts in Oregon. On February 1, OAA launched a membership drive, with a goal of tripling its present membership of 700.

"The support is out there," Evey believes, and he sees arts lobbies playing an increasingly important role on the state and

national levels. Although few states had arts lobbies five years ago, most states now have them or are establishing them. According to Evey, they've been remarkably effective.

He cites the success of California's Confederation of the Arts, formed in 1975. California's arts organizations and supporters united behind CCA in the wake of budget cuts resulting from passage of California's Proposition 13. In 1979, CCA's first statewide advocacy campaign produced dramatic results. It pushed the California Arts Council's tight \$1.4 million budget to \$8.4 million — a 600% increase in one year. Thus California, which ranked 53rd among the states and territories in per capita expenditures on the arts in 1978, ranked 17th in 1979.

Despite its modest beginnings, OAA hopes to have a similar positive effect on the arts in Oregon. "In the long term," Evey predicts, "I don't think there's anything we can't accomplish."

Nancy Hannon, a graduate of Lewis and Clark College, writes poetry and is working on a novel. She also is a nurse in a family practice office in Ashland.

How to be an Effective Arts Advocate

At the January 16 OAA meeting, Barbara Mahoney offered suggestions for effective lobbying for the arts.

"Throughout the year, it's important that you and the members of your arts organization know your legislators," Mahoney said. While OAA's lobbying efforts have begun to show legislators "the interest in the arts that exists in their own communities, they need to have the importance of your organization demonstrated to them again and again."

According to Mahoney, an effective way to help your legislators know your arts organization is to invite them to an arts program, thus "providing a chance for personal contact with a large group of art supporters." Conversely, arts supporters who attend legislators' fund-raisers and

speeches have another good opportunity to draw their legislators' attention to the arts.

Mahoney also emphasized the importance of writing to legislators, visiting them when in Salem, and thanking them for their help. Above all, she stressed, "show sympathy for the legislator's position." It's important to develop a cordial long-term relationship with legislators, Mahoney said. "And while we may not get what we want this session, we're building for the future."

Information on joining OAA is available from:

Oregon Advocates for the Arts
310 Reed Opera House
189 Liberty St. NE
Salem, Oregon 97301

Poetry by *Michael L. Newell*

5:45 A.M.

rain has knit three days together.

what the hell
i'll take a walk.

across the valley, fields
throb with green, cows dot
low clouds and the hollows
and ravines on hillsides.

streets are swarming: slugs, worms, birds breakfasting,
dogs and a jogger, their breath a geyser
of steam, a drunk rummaging
behind The Log Cabin Tavern, a lone police car
the driver's glasses steamed from coffee, a Greyhound
headed for Vancouver, window faces
vague as the Siskiyous behind a cloudbank.

i dampen in the slow rain.
my hat comes off, shirt opens,
face tilts up; i could hear
a snail crawl.

my breath flows
with the rhythm of waters.

when i go home into sleep
i float
on creeks threading farms.

©1981



**For James Edmundson as Willy Loman
(at the Oregon Shakespearean Festival, 1981)**

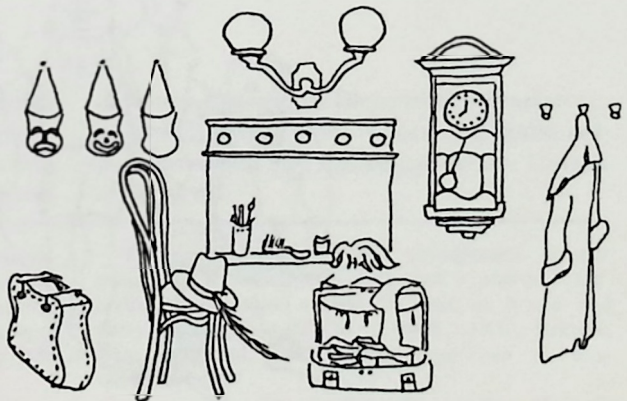
before anyone arrives
he's backstage with suitcases
dreaming a past.

in dressing room mirror, a clock
for his face. his fingers delicately adjust the hands.
he pulls on clothes, pulls up shoulders
so head can shrink into them, steps
out of time. his eyes fill with ashes.

the father has planted dreams tougher than weeds
in cavities of sons. brush fires are raging.
the father dies, a burst of light.
when he is boarded up and laid to rest
every voice says a different name.

during curtain call, the actor begins fumbling
back toward time. he speaks in whispers
(voice tucked away with other props)
and won't look in mirrors. his skull
gleams through skin, a slowly cooling
blue heat. he won't sleep for hours.

trying to climb back into his body,
nothing fits.



Citizens Of The Gym

© 1980 Michael L. Newell

The Real Estate Agent

high school football knees,
Schlitz Malt Liquor belly,
he resents having his jumper
flyswatted. it's a million dollar deal.

he grabs the ball, shoots again
and again.

the score gets close, game on the line,
he goes one-on-one.
how far can you trust a team?

The Lawyer

on any court
it's war.
he calls it, "jungle ball."

knock you down? rough you up?
no matter.
you're smaller. he won.

quietly he says,
"no one here i can't bang around.
so what's to stop me?"



Drawing by Marian Tiemann

The Insurance Salesman

has never fouled, lost the ball,
or forgotten the score.
a zero defects paragon.

Always The Star;
just ask him.

The Artist

when vision is there, all is apparent:

a defender cheating left;
a teammate going backdoor;
when to heave a bomb,
clog a passing lane.

each moment bursts
with seeds and ashes.

The Old Man

skills and dreams
thicken.

but there are instants
when flesh remembers;

a murmur round the court,
"he burned the kid. get down, pops. the old buzzard's
still got some moves."

Michael Newell

Michael Newell, now living in Shawnee, Kansas, working at Equity Children's Theatre, was a member of the 1981 OSFA Acting Company. While in Ashland, he ran a series

of poetry readings at Bloomsbury Bookstore.

Newell played high school and some college basketball and has remained a "Citizen of the Gym."

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal, personal experience, etc.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince and Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

ARTS EVENTS

For more information about arts events in this region, contact the Arts Council of Southern Oregon at 770-1010, or visit at 107 East Main, Suite 2 (The Goldy Building), Medford, 10-5 daily; and listen to the KSOR Calendar of the Arts broadcast weekdays at 9:15 a.m. and noon.

- 1** UCC Winter Chorale Concert. Jacoby Auditorium, Umpqua Community College, Roseburg. 8 pm (503)440-4600

thru 4 **Forms of Imagination**, the works of M.C. Escher. In cooperation with the Southern Oregon Museum of Art and the Rogue Valley Art Association. Stevenson Union Gallery, SOSC, Ashland. Mon-Thurs, 8 am-9 pm; Fri 8 am-5:30 pm. (503) 482-6465

thru 22 **Exhibit, Ink Paintings** by Tatsuo Saito. The Pacific Folk and Fine Arts Guild, Hwy. 101 and Jackson, Port Orford. Wed-Sun 10 am-5 pm. Reception Saturday, March 5, 2-4 pm. For more info, call Carolyn Ralston (503)332-8491

thru 25 **UCC Student Art Show**. Umpqua Community College Art Gallery, Roseburg. (503)440-4600

thru 31 **Exhibit, Acrylic Abstracts and Neo-Primitive Paintings** by Katie Carlisle. Illinois Valley Library, 129 West Palmer, Cave Junction. Mon-Sat, noon-6 pm. (503)592-3581

- 3** thru 18 **Ceramic Sculpture** by Christine Pendergrass; and **Paintings** by Cindy Weiss. Central Hall Gallery, SOSC Ashland. Mon-Fri 9 am-4 pm. (503)482-6386.

thru 5 and 10 thru 12 **Play, Arsenic and Old Lace** by the Umpqua Actors Community Theatre. Whipple Fine Arts Center at Umpqua Community College. Evenings at 8 pm. Matinee Sunday, March 13 at 2 pm. **Roseburg** Information and group rates at (503)441-4600, ext 691

thru 13 **Opera, "The Apothecary."** College Playhouse, Southwestern Oregon Community College, Coos Bay. 8 pm. (503)888-2525

- 4** **SOMEA District Instrumental Solo Contest, Sr. Division.** Music Recital Hall, Southern Oregon State College, Ashland. 8 am-6 pm. (503)482-6101

Movie, Two Women. Rogue Bldg., Rogue Community College, Grants Pass. 8 pm. (503)479-5541

thru 29 **Exhibit, Paper and Fibre Works** by Cathryn Westfeldt and Patricia Zobel of Medford. Umpqua Valley Art Center, 1624 W. Harvard, Roseburg. Mon-Fri, noon-6 pm. (503)672-2532

- 5** **Marbelized Paper Workshop** with artist Cheryl Stezaker. UCC Fine Arts Bldg., Roseburg. 10 am-3 pm. Call (503)440-4600 ext. 691, to reserve space.

SOMEA District Instrumental Solo Contest, Jr. Division. Music Recital Hall, SOSC, Ashland. 8 am-6 pm. (503)482-6101

- 5 OMEA Solo and Ensemble Contest, Auditorium, Umpqua Community College, Roseburg. 8 am-5 pm. (503)440-4600

Bobby McFarrin, vocalist (LPAC). Music Recital Hall, SOSC, Ashland. 8 pm. (503)482-6101

- 6 Gift Gallery Spring Show. Umpqua Valley Arts Association, Roseburg. (503)672-2532

Open House. Umpqua Valley Arts Association, Roseburg. (503)672-2532

- 7 thru 18 Lithographs by Fritz Scholder, printmaker. Stevenson Union Gallery, SOSC, Ashland. Mon-Thurs, 8 am-9 pm; Fri, 8 am-5:30 pm. (503)482-6465

Jazz Concert, conducted by Stuart Turner. Music Recital Hall, SOSC, Ashland. 8 pm. (503)482-6101

Southern Oregon Photographic Association Meeting. Photo program and color slide contest. Red Cross Bldg., 60 Hawthorne, Medford. 8 pm. (503)779-8421

- 8 Quilters Guild Meeting. Umpqua Valley Arts Center, Roseburg. 10 am. (503)672-2532

UCC Vocal Jazz Concert. Jacoby Auditorium, Umpqua Community College, Roseburg. 8 pm. (503)440-4600

thru 19 National Society of Painters in Casein & Acrylic, arrangement of Old Bergen Society. Grants Pass Museum of Art, Riverside Park, Grants Pass. (503)479-3290

- 10 Umpqua Handspinners Meeting. Umpqua Valley Arts Center, Roseburg. 10 am. (503)672-2532

- 10 Community Concert, Canterbury Trio. Mills Auditorium, Klamath Falls. 8 pm. Membership. (503)882-5090

thru 12 Play, *The Crucible*, Arthur Miller's drama of the Salem witch trials. Grants Pass High School, Grants Pass. 7:30 pm. Limited seating (503)479-6601

thru 13 Play, *Arsenic & Old Lace*. Fine Arts Theatre, Umpqua Community College, Roseburg. 8 pm. (503)440-4600

- 11 Movie, *Los Tarantos*. "T" Bldg., Rogue Community College, Grants Pass. 8 pm. (503)479-5541

Artists Fling at Elks Lodge. Umpqua Valley Arts Association, Roseburg. For more info, call (503)672-2532

Movie, *Pardon Mon Affair*. OIT, Klamath Falls, 7:30 pm. (503)882-5090

Rogue Valley Symphony Chamber Orchestra, conducted by Yair Strauss. Music Recital Hall, SOSC, Ashland. 8 pm. (503)482-6101



Marie Baxter

- 11** and 12 **PEO Chapter ES Quilt Show.** United Methodist Church, 1771 W. Harvard, Roseburg. Fri, 12-5 pm; Sat. 10 am-2 pm. (503)672-1629
- 12** **Slide Show, A Year in England.** Rogue Bldg., Rogue Community College, Grants Pass. 2 pm. (503)479-5541
- Play, On Golden Pond,** performed by the Montana Repertory Theater. Klamath Arts Council-OIT Performing Arts Series. Mills Auditorium, Klamath Falls. 8 pm. (503)882-5090
- Warner Pacific College Choir.** Jacoby Auditorium, Umpqua Community College, Roseburg. 8 pm. (503)440-4600
- 13** **Watercolor Society Meeting.** Umpqua Valley Arts Center, Roseburg. 2 pm. (503)672-2532
- Concert Choir,** conducted by Margaret Evans. Music Recital Hall, SOSC, Ashland. 4 pm. (503)482-6101
- 14** **Writers Club.** Umpqua Valley Arts Center, Roseburg. 2 pm. (503)672-2532
- 16** **Joffrey II Dancers Community Concert.** Membership. Jacoby Auditorium, Umpqua Community College, Roseburg. 8 pm. (503)440-4600
- 18** thru 20; 24-26 **Musical, The Sound of Music,** presented by the Lighthouse Repertory Theater. Crescent Elk Auditorium, Crescent City. 8 pm. Matinee March 20, 1:30 pm. (707)464-4203
- 22** thru 31 **Exhibit, Barkley v. Barkley** paintings, weavings and ceramics. Grants Pass Museum of Art, Riverside Park. Grants Pass. (503)479-3290
- 24** **Umpqua Weavers Meeting.** Room B, Umpqua Valley Arts Center; Roseburg. 10 am. (503)672-2532
- thru 26 **Musical, The Sound of Music,** presented by the Lighthouse Repertory Theatre. Crescent Elk Auditorium, Crescent City. 8 pm. (707)464-4203
- 27** **Concert, Harpsichordist Tamara Loring.** Whipple Fine Arts, Umpqua Community College, Roseburg. 4 pm. (503)440-4600
- Master Class/Workshop,** by Tamara Loring, in Baroque performance for all instrumentalists and singers. Umpqua Community College, Roseburg. 7:30 pm. (503)440-4600
- 28** thru 31 **Public School Art Show.** Umpqua Community College Art Gallery, Roseburg. (503)440-4600
- 29** thru 31 **Exhibit, Traditional Women Artists from India, Borneo, and Sulawesi.** Organized and collected by Art Professor Betty LaDuke. Stevenson Union Gallery, SOSC, Ashland. Mon-Thurs, 8 am-9 pm; Fri, 8 am-5:30 pm. (503)482-6465
- 31** **Oregon Music Teachers Association** Roseburg District, Members and Guests' Recital. 290 Juliana Lane, Roseburg. 8 pm. (503)673-0728

If you would like a notice placed in Arts Events or aired on KSOR's Calendar of the Arts, let us know. Deadline is first of month for following month's events. Items for on-air use need to arrive at least three days before the event. Address all submissions to Arts Events KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR 97520.

Thank You to Our Program Underwriters

The KSOR Listeners Guild encourages members to write to businesses and corporations to express appreciation for their support of programs for which they provide funding.

Letters to those without addresses may be sent c/o KSOR Development, 1250 Siskiyou Blvd., Ashland, OR 97520. We would appreciate copies of your letters for underwriting files.

New Dimensions (Thurs. 4:00 pm)

Blue Star Gallery
10 Guanajuato Way, Ashland

Metropolitan Opera (Sat 11 am)

Texaco Inc.
2000 Westchester Ave.
White Plains, NY 10650

Special Projects

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Medford Blow Pipe**
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White City, OR 97503

Jazz Album Preview (Fri 10:00 pm)

Rare Earth
37 North Main, Ashland
410 East Main, Medford
211 S.W. G, Grants Pass

New Dimensions (Thurs. 4:00 pm)

Tetra-Med
Medical Transcription Service,
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The Chicago Symphony (Sun 7:30 pm)

Amoco

New York Philharmonic (Fri 8:00 pm)

Exxon

Empire Strikes Back (Wed 4:30 pm)

**The Sound Factory
& Economy Waterbeds**
786 SE 7th Street
Grants Pass, OR 97526

900 Seconds (Tues 9:45 am)

Clark Cottage Restaurant
East Main Street
Ashland, OR 97520

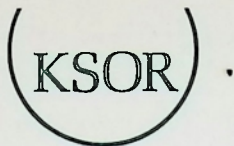
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